AN OUTLINE HISTORY OF FRENCH LITERATURE

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AN OUTLINE HISTORY OF FRENCH LITERATURE

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AN OUTLINE HISTORY OF FRENCH LITERATURE

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TO
THE MEMORY OF
MY FATHER AND MOTHER

INTRODUCTORY NOTE

Feeling the need, both in general survey courses and also in courses specializing in certain phases of French literature, of a history of French literature in compact, outline form, the author has undertaken the present volume. The average college student has difficulty in selecting the main facts from histories of literature in foreign tongues, and in getting a true perspective. This text, which is not intended to supplant existing histories of French literature, may, it is hoped, be used in conjunction with them, as an aid and guide to the student in concentrating his attention upon what is salient and essential. Using this outline as a background, the instructor may amplify in class the material contained therein, which has been reduced, as far as possible, to a minimum. At the end of the treatment of individual authors, as well as at the end of main divisions, bibliographies have been appended, so that students desiring more detailed information upon a particular subject may know where to find their material. The work has been indexed in detail so that it may be used also as a ready reference manual.

The author takes pleasure in having this opportunity of expressing publicly his indebtedness to Dr. Earle B. Babcock, Dean of the Graduate School and Professor of Romance Languages in New York University, for his kindly interest, generous encouragement, and constructive suggestions, and to Dr. Henry Powell Spring, Instructor in French in New York University for his valuable assistance in the form of suggestions and reading of proof.

AN OUTLINE HISTORY OF FRENCH LITERATURE

THE MIDDLE AGE

GENERAL PERSPECTIVE OF THE MIDDLE AGE

I. MAIN DIVISIONS.

1. Division of the Frankish Empire, 842–987.
2. Development of the feudal system, 987–1328.
3. Political disorganization, 1328-1453.
4. Unification of modern France, 1453–1515.

II. HISTORICAL BACKGROUND.

1. The Capetian Kings.

Hugh Capet, 987–996.
Robert, 996–1031.
Henry I, 1031–1060.
Philip I, 1060–1108.
Louis VI (the Fat), 1108–1137.
Louis VII, 1137–1180.
Philip Augustus, 1180–1223.
Louis VIII, 1223–1226.
Louis IX (Saint Louis), 1226–1270.
(Regency of Blanche of Castille, 1226–1242).
Philip III, 1270–1285.
Philip IV (the Fair), 1285–1314.
Louis V, 1314–1316.
Philip V, 1316–1322.
Charles IV, 1322–1328.

2. The Valois Kings.

Philip VI, 1328–1350.
Outbreak of Hundred Years War, 1337.
John, 1350–1364.
Charles V (the Sage), 1364–1380.
Charles VI, 1380–1442.
Charles VII, 1442–1461.
Exploits of Joan of Arc, 1429–1430.
End of Hundred Years War, 1453.
Louis XI, 1461–1483.
Charles VIII, 1483–1498.
Expedition into Italy resulting in first direct contact with Italian Renaissance, 1494–1495.
Louis XII, 1498–1515.

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III. ORIGINS OF THE FRENCH LANGUAGE.

The conquest of Gaul by the Romans resulted in the adoption of the Latin tongue in preference to the existing Celtic. Popular spoken Latin, corrupted by the Gauls who used it as an adoptive language, developed into a language popularly known in France as Gallo-Roman. From the eleventh to the fifteenth centuries two main divisions are clearly discernible, the Langue d'oc, in territory south of the Loire, and the Langue d'oïl, north of the Loire. Beginning with the fourteenth century the Francian dialect of the Langue d'oïl expanded with the political growth of the section in which it was spoken and gradually became the predominant language of France. Modern Provençal, spoken today in the south, is the sole important survival in France of the Langue d'oc.

Popular Latin

Gallo-Roman

Langue d'oïl	Langue d'oc
Francian (Ile de France)	Provençal
Norman	
Saintongeais	
Poitevin	
Angevin	
Picard	
Walloon	
Burgundian	
Lorrainian	
Franc-Comtois	
Champenois	

IV. SOCIAL LIFE IN THE MIDDLE AGE.

1. **The Nobles.** After the dismemberment of the empire of Charlemagne, feudalism grew in strength and splendor. The castle was the center of the littérature courtoise. Hither came the troubadour or trouvère to sing chansons de geste and love songs based on chivalry.
2. **The Bourgeoisie.** Gradually grew in power through its community life in cities and through its success in industry and commerce.
3. **The Serfs.** Lived in total subservience to overlords and were completely disorganized due to their isolation.
4. **The Church.** Exerted tremendous influence. Offered to the lower classes their few opportunities for relaxation and comfort during a dreary existence. Offered practically the only existing opportunities for education.
5. **Education.** Charlemagne had instituted schools which had fallen into decay during turbulent succeeding two centuries. Education as such recommenced in twelfth century and developed greatly in the thirteenth. University of Paris founded at beginning of thirteenth century. Sorbonne founded 1253. Education was essentially ecclesiastical but lay subjects were also offered.

Courses of study included the quadrivium: arithmetic, astronomy, geometry, music, and the trivium: grammar, rhetoric, argumentation.

V. GENERAL WORKS OF REFERENCE ON THE MIDDLE AGE.

Aubertin: Histoire de la langue et de la littérature française au moyen âge.

Bartsch & Horning: La langue et la littérature françaises depuis le IX^e^ jusqu'au XIV^e^ siècle.

Brunot: Grammaire historique de la langue française.

Koshchwitz: Les plus anciens monuments de la langue française.

Lacroix: Mœurs, usages et costumes au moyen âge et à l'époque de la Renaissance.

Langlois: La Vie en France au moyen âge.

Paris: La Littérature française au moyen âge.

Seignobos: Histoire de la civilisation au moyen âge et dans les temps modernes.

EARLIEST MONUMENTS OF FRENCH LITERATURE

I. EIGHTH CENTURY GLOSSARIES. Small dictionaries written for those who wished to read Latin and Germanic texts.

1. **Glossaire de Cassel.** Contains Germanic words and Romance equivalents. Now in Royal Library of Cassel.
2. **Glossaire de Reichenau.** Named from abbaye in which it was discovered. Now in Carlsruhe Library. Contains Romance equivalents of Latin passages from the Vulgate.

II. SERMENTS DE STRASBOURG. 842. Charles le Chauve and Louis le Germanique formed alliance against their brother Lothaire, and pronounced with their armies an oath, the soldiers of Charles using the tubesque idiom and those of Louis the romance idiom. The historian Nithard, counsellor of Charles le Chauve, records these oaths, sworn to at Strasbourg, Feb. 14, 842, in his Histoire des divisions entre les fils de Louis le Débonnaire. The oath of Louis le Germanique reads as follows:

Pro Deo amur, et pro christian poblo, et nostro commun salvament, dist di en avant, in quant Deus savir et potir me dunat, si salvara jeo cist meon fratre Karlo, et in adjudha et in cadhuna cosa, si com om par dreit son fradra salvar dist, in o quid il mi altresi fazet, et ab Ludher nul plaid numquam prindrai, qui, meon vol, cist meon fradre Karl in damno sit.

The declaration of the army of Charles le Chauve reads:

Si Lodhuwigs sagrament que son fradre Karlo jura conservat, et Karlus meos sendra de suo part non la stanit, si jo returnar non lint pois, ne jo, ne neuls cui eo returnar int pois, in nulla adjudah contra Ludowig non li juer.

III. TENTH CENTURY.

1. **Cantilène de Saint Eulalie.** Written in honor of virgin saint and martyr

Sainte Eulalie. The manuscript, written in the abbaye de Saint-Armand in Picardy, was discovered at Valenciennes, 1837. Contains 28 assonanced lines. Now in library of Valenciennes.

2. **Passion du Christ and Vie de Saint Léger.** Two poems in one manuscript, now in library of Clermont. First poem contains 516 lines of 8 syllables divided into four line stanzas. Second contains 240 assonanced lines of 8 syllables, divided into 40 stanzas of 6 lines each.

IV. ELEVENTH CENTURY.

1. **Vie de Saint Alexis.** About 1040. Manuscript discovered at Hildesheim. Contains 625 lines of 10 syllables, divided into 125 stanzas of 5 lines. The 5 lines of each stanza are in assonance.

EPIC POETRY OF THE MIDDLE AGE

I. **CHANSONS DE GESTE.** Stories in verse, with some slight basis of historical fact highly idealized, sung and probably composed by the jongleurs or professional singers of the Middle Age. The chansons de geste are usually of 10 syllable lines in assonance, divided into stanzas. Four great cycles of the chansons de geste are:

1. **Geste du Roi ou de Charlemagne.**
   (*a*) *La Chanson de Roland.* Dates from second half of XIth century. Emphasizes feudal fidelity of knight and his religious zeal in warring against infidels. Historical facts are modified. The love element is reduced to a minimum and gives place to exaltation of courage and faith. The style is characterized by strength, grandeur, and picturesque detail. The Chanson de Roland is the most popular epic of the Middle Age in France and was sung on the battlefield of Hastings, 1066. Contains 4002 assonanced lines. Manuscript now in Bodleian Library at Oxford.
   (*b*) *Huon de Bordeaux.* Dates from end of XIIth century. Contains the heroic element together with fanciful legend of the dwarf Oberon, later used by Shakespeare in his Midsummer Night's Dream.
   (*c*) *Pèlerinage de Charlemagne à Jérusalem.* Dates from XIth century. Story of a pretended trip of Charlemagne to Constantinople and Jerusalem. Contains descriptive passages together with passages of exuberant jollity. Its purpose to amuse rather than to inspire Written in 12 syllable lines.
2. **Geste de Garin de Montglane ou de Guillaume d'Orange.** This cycle develops in general the exaltation of Christianity and fidelity to the Carolingian line.
   (*a*) *Chanson de Guillaume.* XI-XII centuries.
   (*b*) *Aliscans.* XII century.
   (*c*) *Le Charroi de Nîmes.* XII century.
   (*d*) *Le Couronnement de Louis.* XII century.
   (*e*) *La Prise d'Orange.* XIII century.
   (*f*) *Aimeri de Narbonne.* XIII century.
   (*g*) *Girard de Vienne.* XIII century.

3. **Geste de Doon de Mayence.** This group deals with the struggles between the barons and the crown.
   (*a*) *Girard de Roussillon.* XII century.
   (*b*) *Chanson de Renaud de Montauban.* XIII century.
4. **Geste féodale.** This cycle relates the hereditary feuds among the barons themselves.
   (*a*) *Raoul de Cambrai.* XII century.
   (*b*) *Geste des Lorrains.* XII century.

II. BIBLIOGRAPHY.

Bédier: Les Légendes épiques.
Gautier: Les Épopées françaises.
Jonckbloet: Guillaume d'Orange, chansons de geste des XI^e^ et XII^e^ siècles.
Ker: Epic and Romance.
Kurt: Histoire poétique des Mérovingiens.
Meyer: Recherches sur l'épopée française.
Paris: Aventures merveilleuses de Huon de Bordeaux.
Paris: Histoire poétique de Charlemagne.
Rajna: Le Origini dell' epopea francesa.

COURTLY LITERATURE IN THE TWELFTH AND THIRTEENTH CENTURIES

I. ROMANCES OF THE ROUND TABLE.

1. **Sources.** Of Celtic origin, inspired by struggles of Celts against Saxons in Britain in fifth and sixth centuries. Brought into France in twelfth century.
2. **Characteristics.** Differ from chansons de geste in that these legends have no historical basis. The marvelous element is developed to its fullest scope. Love is a dominant theme, and violence of manners gives way to courtly refinement.
3. **Chief Romances.**
   (*a*) *Arthurian Legends.* First record of them appears in ninth century Latin version attributed to Nennius, Geoffrey of Monmouth, a Welsh monk, developed them in his Historia regum britanniæ, 1136. Translated into French verse by Robert Wace, a Norman poet, in his Roman de Brut, 1155.
   (*b*) *Legends of the Holy Grail.*
   (*c*) *Tristan and Yseult.*
   Version of Béroul, about 1150.
   Version of Thomas, about 1170.
   Version of Chrétien de Troyes (now lost).
   (*d*) *Works of Chrétien de Troyes, composed between 1160 and 1180.*
   Eric.
   Cligès.
   Lancelot ou la Charette, about 1170.
   Yvain ou le Chevalier au lion.

Perceval ou le Graal, about 1175.

(*e*) *The Lais of Marie de France.*

Le Chèvrefeuille.
Les deux amants.
Eliduc.

4. **Bibliography.**

Bédier: Les Lais de Marie de France. (Revue des deux Mondes, Oct. 15, 1891.)
Bédier: Le Roman de Tristan et Iseult.
Bossert: Tristan et Yseult.
Förster: Editions of Chrétien de Troyes.
Golther: Die Sage von Tristan und Isolde.
Holland: Chrestien von Troies.
Newell: The Legend of the Holy Grail.
Nutt: Studies on the Legend of the Holy Grail.
Vetter: La Légende de Tristan.
Weston: The Quest of the Holy Grail.

II. **ROMANS D'AVENTURE.** A somewhat romantic development of the Chansons de Geste. Developed in great numbers from the twelfth to fifteenth centuries. Some of the best-known are:

Aucassin et Nicolette, XII century.
Parténopeus de Blois, XII century.
Floire et Blanchefleur, XII century.
Romans des sept sages, XV century.

III. **ROMANS ANTIQUES.**

Roman d'Alexandre, by Lambert le Tort. Noteworthy as source of the 12 syllable alexandrine line.
Roman d'Enéas.
Roman de Troie, by Benoît de Sainte-More.
Roman de Thèbes.

1. **Bibliography.**

Joly: Benoît de Sainte-More et le Roman de Troie.
Meyer: Alexandre le Grand dans la littérature française du moyen âge.

IV. **ALLEGORICAL POETRY.**

1. **Characteristics.** Poetry in which moral ideas, such as virtue, generosity, justice, etc., are treated as living persons.
2. **Le Roman de la Rose.** Begun about 1230 by Guillaume de Lorris and finished about 40 years later by Jean de Meun. The two parts are distinctly different in style and spirit and show the transition from courtly to bourgeois literature. The Roman de la Rose enjoyed great popularity and was translated into several languages.
3. **Bibliography.**

Langlois: Origines et Sources du Roman de la Rose.

POPULAR SATIRICAL LITERATURE IN THE TWELFTH AND THIRTEENTH CENTURIES

I. **ESPRIT GAULOIS.** The esprit gaulois characterizes the literature of this type. It may be defined as a satirical, mocking, jovial, cynical spirit characteristic of certain phases of French literature from early times to the present day.

II. **LE ROMAN DE RENARD.** A development of the ancient fables of Æsop. Composed at beginning of thirteenth century. Containing over 100,000 lines, this poem relates the actions of animals who represent individuals in society and elucidate moral truths.

III. **THE FABLIAUX.** Developed particularly in Picardy. They are bantering tales in verse. Their keen observation and portrayal of ridiculous situations are productive of laughter. They are remarkable for their direct, clear, rapid, narrative style and their elimination of unessentials. They offer an excellent picture of manners in the 12th and 13th centuries. Some representative fabliaux are:

1. Le Vilain Mire.
2. Le Curé qui mangea des mûres.
3. Estula.
4. Les Perdrix.
5. La Housse partie.

IV. **WORKS OF RUTEBEUF.** Little is known of Rutebeuf's life. He was probably a Parisian. Died 1280. His works include several fabliaux, a dramatic monologue: Le Dit de L'Herberie, a miracle play: Le Miracle de Théophile, and many miscellaneous satirical writings.

V. **BIBLIOGRAPHY.**

Bédier: Les Fabliaux.
Clédat: Rutebeuf.
Foulet: Le Roman de Renard.
Lénient: La Satire en France au moyen âge.
Paris: Le Roman de Renard.
Sudre: Les sources du Roman de Renard.

HISTORIANS OF THE MIDDLE AGE

I. **GEOFFROY DE VILLEHARDOUIN.** (1160–1213.)

1. **Life.** Born at Villehardouin, Champagne. Took part in fourth crusade, 1202–1204. Died at Messinople in Thessaly.
2. **Characteristics as historian.** Great originality. Wrote with a personal touch so that his work resembles memoirs rather than chronicles.
3. **Work.** Histoire de la conquête de Constantinople. Covers period from 1198–1207. Written at Messinople. Attempts to justify the turning of fourth crusade from religious purposes to the conquest of Greek Empire.

II. JEAN, SIRE DE JOINVILLE. (1224–1319.)

1. **Life.** Born at château of Joinville, Haute-Marne. Brought up at court of Thibaud IV of Champagne. Received hereditary position of seneschal of Champagne. Accompanied Louis IX on crusade, 1248. Entrusted 1283 by Philippe III with administration of county of Champagne during minority of Jeanne of Navarre, later wife of Philippe le Bel.
2. **Work.** Histoire de Saint Louis. Written at behest of Jeanne de Navarre when Joinville was over 80 years of age. Records his impressions of Louis IX and the crusade.
3. **Characteristics as historian.** Marvelous memory. Still remembers personal impressions and emotions after lapse of 60 years. His work is colorful and full of commentaries, reflections and disgressions, but lacks the high intellectual character of that of Villehardouin. Joinville causes the reader to share his enthusiasm for Saint Louis. He is more of an artist than an exact historian.

III. JEAN FROISSART. (1337–1404?)

1. **Life.** Born at Valenciennes. Went to London 1361 to court of Philippa de Hainaut, wife of Edward III. Made numerous trips collecting historical material. Protected by many nobles.
2. **Characteristics as historian.** Consecrated his entire life to gathering historical data from first-hand sources. Indifferent toward lower classes, his entire interest is in nobles. Honor and nobility his great preoccupation. Writes in terms of chivalry, delighting in adventure, heroism, and the glitter of arms. An inimitable artist in his creation of images and concreteness of detail. Has a keen sense of dramatic values. His work is almost devoid of sentiment, personality or ideas.
3. **Works.** Froissart, both poet and historian, owes his claim to fame to his Chroniques, divided into four books which cover events of the following dates:

   Book 1: 1325–1378.
   Book 2: 1378–1385.
   Book 3: 1385–1388.
   Book 4: 1388–1400.

IV. PHILIPPE DE COMMINES. (1445?–1511.)

1. **Life.** Born at Renescure of Flemish family enobled in 14th century. Godson of Duc de Bourgogne, Philippe le Bon. Chamberlain of Charles le Téméraire. Deserted Charles to enter service of Louis XI whose chamberlain and counsellor he became in 1472, and who lavished wealth and property upon him, sending him on important missions to Italy and England. Disgraced and stripped of his wealth under Charles VIII but subsequently restored to favor. Retired to private life and to writing his memoirs under reign of Louis XII.
2. **Character.** An egoist, seeking his own diplomatic ends rather unscrupulously. His favorite maxim: Où est le profit, là est l'honneur. Also a skeptic. Little concerned with people's virtues. Entirely without Froissart's conception of honor and chivalry.

3. **Characteristics of his work.** Contains political ideas rather advanced for the age. Commines calls attention to the advantages of England's national representation and favors a uniform system of weights and measures. His work is full not only of historical facts, but the motives behind them. It lacks artistic style and by its lack of colorful descriptions presents a striking contrast to the work of Froissart.

4. **Work.** Mémoires, covering the period between 1464 and 1498.

V. BIBLIOGRAPHY.

Darmesteter: Froissart.
Debidour: Les chroniqueurs français.
Delaborde: Jean de Joinville et les seigneurs de Joinville.
Fierville: Documents inédits sur Philippe de Commynes.
Ker: Essays on Mediæval Literature.
Kervyn de Lettenhove: Lettres et négociations de Philippe de Commines.
Paris et Jeanroy: Extraits des chroniqueurs français.

LYRIC POETRY OF THE MIDDLE AGE

I. LYRIC POETS AND SINGERS OF XII AND XIII CENTURIES.

1. **Troubadours.** Poets and singers of Provence. Their work exhibits remarkable accuracy of technique and great refinement of sentiment. Love is the perennial theme of their poetry which exerted considerable influence upon northern French poetry in the 13th century. The most celebrated of the troubadours were Guillaume de Poitiers, Bernard de Ventadour, Bertrand de Born and Jofroy Rudel.

2. **Trouvères.** Lyric poets and singers of Northern France. Some of the best-known were Jean Bodel, Conon de Béthune, Blondel de Nesles, Colin Musset and Thibaut IV de Champagne.

II. TYPES OF XII AND XIII CENTURY LYRIC POETRY.

1. **Northern poetry.**
   (*a*) *Aube.* The usual theme is the separation of lovers at dawn.
   (*b*) *Rondeau.* Dancing song.
   (*c*) *Serventois.* Facetious poem.
   (*d*) *Rotruenge.* Song with refrain expressing personal sentiment.
   (*e*) *Motet.* Song for several voices.

2. **Provençal poetry.**
   (*a*) *Tençon.* Poem in which subject-matter is a debate between two poets on a question of gallantry.
   (*b*) *Salut d'amour.* Letter in verse written by poet to greet his lady.
   (*c*) *Sirvente.* Satiric or warlike song.
   (*d*) *Chanson courtoise.* Expresses the poet's own emotions.

III. LYRIC POETRY OF THE XIV CENTURY.

1. **Characteristics.** In the 14th century lyric poetry tends toward fixed forms. The langue d'oïl begins to lack uniformity in grammar and orthography.

The vocabulary becomes greatly enriched, but the political agitation of the century is not conducive to poetical production.

2. **Types.** Three forms are used by most poets of the period:
   (*a*) *Ballad.* Song of three equal stanzas with short envoi at the end.
   (*b*) *Rondeau.* Composed of 3 stanzas usually arranged as follows: 1st: 4 lines; 2nd: 3 lines; 3rd: 5 lines. In the last 2 stanzas the last line is similar to the first line of the first stanza. There are, however, many varieties of the rondeau.
   (*c*) *Chant royal.* Composed of 5 stanzas of 11 lines of ten syllables each. An envoi of 5 lines at the end gives the chant royal a total of 60 lines.

3. **Guillaume de Machaut.** (About 1300–1377.) Born in Champagne. Travelled extensively in service of John of Luxemburg. Wrote many types of poetry with great skill and intricacy of rhyme scheme. His poems are graceful, though too often artificial.

4. **Eustache Deschamps.** (About 1340–1410.) Wrote about 1500 poems, the great majority being ballads. His work is somewhat more forceful than that of Machaut, but is often monotonous and unentertaining. Some of his historical poems contain matters of special interest.
   Bibliography.
   Sarradin: Eustache Deschamps, sa vie et ses œuvres.

IV. LYRIC POETRY OF THE XV CENTURY.

1. **Christine de Pisane.** (1363–1431.) Born at Venice. Received a good education and was reared in comfort. Left a widow at age of 25, she lost her fortune in litigation and was compelled to earn her living by writing. Her works are to some extent autobiographical, possess a rare personal touch, and display an erudition rare for the time.
   Bibliography.
   Koch: Leben und Werke der Christine de Pisane.

2. **Alain Chartier.** (About 1394–1440.) Enjoyed royal favor throughout his career. Called by contemporaries: "Père de l'éloquence française." Had a thorough knowledge of Latin classical poets whom he made popular in France. Enjoyed immense popularity among his contemporaries. Among his poetical works are:
   Le Livre des quatre dames.
   La belle dame sans merci.
   Bibliography.
   Delaunay: Étude sur Alain Chartier.
   Joret-Desclosières: Alain Chartier.

3. **Charles d'Orléans.** (1391–1465.)
   (*a*) *Life.* Son of Louis, duc d'Orléans and Valentine de Milan. Father of Louis XII. Captured by English in 1415 and imprisoned for 25 years in England where he wrote most of his poems.
   (*b*) *Characteristics as poet.* Great elegance of form, but little originality. Had talent for constructing a charming poem upon a very slender theme.

(*c*) *Poetical works.* His work comprises over 400 rondeaux, 102 ballads, 131 chansons and some miscellaneous poems.

(*d*) *Bibliography.*

Beaufils: Étude sur la vie et les poésies de Charles d'Orléans.
Champion: Vie de Charles d'Orléans.

4. **François Villon.** (1431–1480?)

(*a*) *Life.* Born at Paris of poor family named Montcorbier. Reared by Guillaume de Villon, chaplain of the collegiate church of Saint-Benoît-le-Bétourné, and took the name of his adoptive father. Received master's degree 1452. Led life of rascality and pranks. Condemned to scaffold 1455 for complicity in murder of a priest, Philippe Sermoise, but his sentence was commuted to banishment. Became affiliated with band of ruffians and thieves. His crimes pardoned at accession of Louis XI, 1461. Sentenced to be hanged in 1463. Sentence again commuted, this time to 10 years banishment from Paris, after which time practically all trace of him is lost.

(*b*) *Characteristics as poet.* The greatest French poet of the middle age. His choice of concrete images is one of the greatest elements of his genius. His feeling is deep and sincere, his style vigorous and precise. His poems are notable for their simplicity but at the same time reveal a great imagination. Fear and horror of death are prevalent themes in his work.

(*c*) *Work.* The chief poetical work of Villon includes his Petit Testament (about 1456), and his Grand Testament (1461), in which he makes imaginary bequests to his friends and enemies. Among these he inserts rondeaux and ballads, of which two famous examples are the Ballade du temps jadis, and the Ballade des pendus.

(*d*) *Bibliography.*

Byvanck: Essai critique sur les œuvres de François Villon.
Champion: François Villon, sa vie et son temps.
Longnon: Étude biographique sur François Villon.
Paris: François Villon.

5. **The Grands Rhétoriqueurs.** A group of poets whose chief aim was adherence to fixed formulas and great intricacy in rhyme schemes. They wrote poems in which rhymes occur at the beginning as well as at the end of verses, and include not only identity of the tonic vowel and what follows, but even phonetic identity of complete phrases.

(*a*) *Georges Chastelain.* 1403–1475.

Les douze dames de rhétorique.

(*b*) *Jean Molinet.* Died 1507.

Faits et dits, contenant plusieurs beaux traités, oraisons et chants royaux. 1531.

(*c*) *Jean Meschinot.* 1420–1491.

Les Lunettes des princes. 1493.

(*d*) *Guillaume Crétin.* Died 1525.

Wrote 12 books of Chroniques in verse. Also author of many chants royaux, epigrams and ballads.

(*e*) *Jean Lemaire de Belges.* 1473–1520?

Le Temple d'honneur et de vertu. 1503.

La Plainte du Désiré. 1509.

(*f*) *Bibliography.*

Becker: Jean Lemaire, Der erste humanistische Dichter Frankreichs.

Chamard: Les Origines de la poésie de la Renaissance.

Montaiglon: Recueil de poésies françaises des XV^e^ et XVI^e^ siècles.

Thibaut: Marguerite d'Autriche et Jean Le Maire de Belges.

V. BIBLIOGRAPHY OF LYRIC POETRY OF THE MIDDLE AGE.

Clédat: La Poésie lyrique au moyen âge.

Diez: Die Poesie der Troubadours.

Jeanroy: Les Origines de la poésie lyrique en France au moyen âge.

Paris: Les Origines de la poésie lyrique en France.

THE SERIOUS DRAMA OF THE MIDDLE AGE

I. ORIGINS.

French serious drama dates from about 1000. It is born of religion, within the church which attempted to alleviate the dull life of the people. First Latin dialogues were introduced into the service, then biblical scenes, then scenes in verse in which both Latin and French were used.

II. TWELFTH CENTURY.

1. **The Représentation d'Adam.** Oldest known French drama played outside of the church, given on a platform before the church door. The author, who is unknown, had a simple, direct style, and an excellent sense of selection and abridgment.

III. THIRTEENTH CENTURY.

1. **The Jeu de Saint Nicholas.** Dates from middle of 13th century. Written by Jean Bodel, citizen of Arras, who, about to follow Saint Louis on his last crusade, was stricken with leprosy, and, renouncing his project, retired apart from world to die of his malady. The play contains a curious mixture of facts and emotions. Probably composed for some confrérie of which Saint Nicholas was the patron saint.
2. **The Miracle de Théophile.** By Rutebeuf. A short play of 666 lines, in 15 scenes, with no division into acts. Mediocre in style.

IV. THE MIRACLE PLAYS OF THE FOURTEENTH CENTURY.

1. **Miracles de Notre Dame.** 42 in number, all in lines of 8 syllables rhyming in pairs. Bright and full of life. All portray the miraculous intervention of the Virgin Mary in a worldly event. They combine, curiously, exalted religious feeling with trivial realism. The subject matter includes religious legends, lives of saints, chansons de geste and romans d'aventure, the events covering all generations from time of Christ to the 14th century.

2. **Histoire de Grisélidis, 1395.** A secular play upon a legend used also by Boccaccio and Petrarch.

V. THE MYSTERY PLAYS OF THE FIFTEENTH CENTURY.

1. **Causes of development.**
   (*a*) Increase of populations of cities.
   (*b*) Growth of bourgeoisie in numbers, wealth, education, and influence.
   (*c*) Development of social life.
   (*d*) Progress in arts, industry, and commerce.
2. **Cycles of mystery plays.**
   (*a*) *Cycle of the Old Testament.* A gigantic compilation of 49,386 lines, originally separated into distinct plays, all fused together in second half of fifteenth century.
   (*b*) *Cycle of the New Testament.*
   A. **La Passion.** By Arnoul Gréban, written about 1450. Embraces, in 34,574 lines, the entire life of Christ. Very popular. Over 100 performances given throughout France.
   B. **Les Actes des apôtres,** by Arnoul and Simon Gréban.
   (*c*) *Cycle of the Saints.* Comprises over 40 plays, most of which deal with the life and death of some saint.
3. **Characteristics of the mystery plays.** Tremendous in length, they are highly chaotic. Admixture of comic and profane elements leads to lack of unity. No unity of time or place observed.
4. **Stage setting of the mystery plays.** Very elaborate in construction and costuming. Complicated mechanical devices used. Various cities represented on stage at the same time.
5. **Actors of the mystery plays.** Originally given by volunteer actors who considered it a pious duty to assume rôles. Whole towns ceased activities to take part in or to witness these performances which sometimes lasted for several weeks. Later special guilds of actors were formed. On Dec. 4, 1402, Charles VI granted lettres patentes to the Confrères de la Passion giving them the exclusive right to perform mystery plays in Paris. This grant was nullified later by decree of parliament of Paris, Nov. 17, 1548, forbidding performance of mysteries which had degenerated into unwholesome and indecent abuse.

VI. BIBLIOGRAPHY.

d'Armade: Le Théâtre français des origines à nos jours.
Bapst: Essai sur l'histoire du théâtre.
Cohen: Histoire de la mise en scène dans le théâtre religieux du moyen âge.
Coussemaker: Drames liturgiques.
Le Roy: Études sur les mystères.
Magnin: Les Origines du théâtre moderne.
Monmerqué et Michel: Le Théâtre français au moyen âge.
Paris & Robert: Les Miracles de Notre Dame.

Petit de Julleville: Les Mystères.
Petit de Julleville: Le Théâtre en France.
Rigal: Le Théâtre français avant la période classique.
Rohnström: Étude sur Jean Bodel.
Sapet: Le Drame chrétien au moyen âge.

THE COMIC THEATER OF THE MIDDLE AGE

I. ORIGINS.

First comic actors were the jongleurs who played in groups at the cross-roads. No tangible records of any stable comic drama exist before the thirteenth century.

II. THIRTEENTH CENTURY.

1. **Adam de la Halle.** (1240?–1285
   (*a*) *Life.* Born at Arras. Studied at the Abbaye de Vauxcelles near Cambrai. Entered service of Robert II of Artois, nephew of Louis IX, whom he accompanied to Italy in 1283.
   (*b*) *Works.*
   A. **Jeu d'Adam ou de la Feuillée.** Composed about 1262. An admixture of satirical invective against citizens of Arras together with fantastic tableaux.
   B. **Jeu de Robin et de Marion.** A simple and charming pastoral in dialogue form, accompanied by chants and music.

III. FIFTEENTH AND EARLY SIXTEENTH CENTURY.

1. **The morality plays.** Dramatic representations of rules of conduct in allegorical form. Some representative examples are: Bien-Avisé, Mal-Avisé, and Condamnation de Banquet.
2. **Farces.** Comic plays ridiculing foibles of private and social life. Sole purpose to create laughter by a striking portrayal of the ridiculous. Two famous farces are Pathelin and Le Cuvier.
3. **The Sotties.** Satirical plays, not very different from the farces, in which human follies were portrayed by actors dressed in yellow and green wearing fools' caps.

IV. BIBLIOGRAPHY.

In addition to works quoted under bibliography of the serious theater consult the following:

Bédier: Les Commencements du théâtre comique en France.
Guy: Essai sur la vie et les œuvres du trouvère Adan de la Hale.
Petit de Julleville: La Comédie et les mœurs en France au moyen âge.
Petit de Julleville: Les Comédiens en France au moyen âge.
Picot: La Sottie en France.
Wilmotte: Origines du théâtre comique en France.

THE FRENCH RENAISSANCE

GENERAL PERSPECTIVE OF THE FRENCH RENAISSANCE

1515–1610

I. INTRODUCTION OF THE RENAISSANCE INTO FRANCE.

Italy, through her political stability, common literary language, proximity to Greece and descendancy from ancient Rome, had had her period of Renaissance more than a century before France. The Italian wars of 1494–1515, more particularly the expedition of Charles VIII against Naples, made the real point of contact with France.

II. CHARACTERISTICS.

The French Renaissance, like that of other countries, is characterized by a revival of classical learning, a spirit of free inquiry, and a delight in beauty. It was greatly strengthened by the Reformation and also by the invention of printing in 1450. Although later in reaching France, its growth was hardier on Gallic soil.

III. HISTORICAL BACKGROUND.

1. The Valois Kings.

François I. 1515–1547.
Henry II. 1547–1559.
François II. 1559–1560.
Charles IX. 1560–1574.
Wars of religion.
Massacre of Saint Bartholomew, 1572.
Henry III. 1574–1589.

2. The Bourbon Kings.

Henry IV (of Navarre). 1589–1610.
Edict of Nantes, 1598.

IV. GENERAL WORKS OF REFERENCE.

Bonnaffé: Études sur la vie privée de la Renaissance.
Chamard: Les Origines de la poésie française de la Renaissance.
Darmesteter & Hatzfeld: Le Seizième Siècle en France.
Faguet: Le Seizième Siècle; études littéraires.
Guy: Histoire de la poésie française au seizième siècle.
Picot: Les Français italianisants au seizième siècle.

Sainte-Beuve: Tableau historique et critique de la poésie française au seizième siècle.
Spingarn: A History of Literary Criticism in the Renaissance.
Tilley: The Dawn of the French Renaissance.
Tilley: The Literature of the French Renaissance.
Villey: Sources d'idées au seizième siècle.

THE BEGINNINGS OF THE FRENCH RENAISSANCE

I. MARGUERITE D'ANGOULÊME. (1492–1549.)

Born at Angoulême. Sister of François I. Known also as Marguerite de Navarre and Marguerite de Valois. Greatly interested in Reformation and humanism. Protected many writers. Remembered in literature for
Miroir de l'âme pécheresse, 1531. (Theological discussions in verse.)
Marguerites de la Marguerite des princesses, 1547. (A miscellaneous collection of light verse.)
L'Heptaméron, published 1558.

Bibliography.

Comte de la Ferrière Percy: Marguerite d'Angoulême, sœur de François Ier.
Rasmussen: Marguerite of Navarre.
Robinson: Marguerite d'Angoulême.

II. THE SCHOOL OF LYONS.

1. **Maurice Scève.** (1510?–1552?) Wrote collection of 449 dizains under title of Délie, objet de plus haute vertu, 1544. Attempted to follow Petrarch as model. His verse is rather cold and abounds in conceits.
Bibliography.
Baur: Maurice Scève et la renaissance lyonnaise.
2. **Antoine Héroët.** (1492–1568.) A neo-platonic poet who, in his Accroissement d'amour and in his Parfaite Amie, represents love as purifying the soul.
Bibliography.
Arnoux: Antoine Héroët, néoplatonicien et poète.
3. **Louise Labé.** (1526–1566.) Known as 'la belle cordière.' Wrote sonnets, elegies, and a work in prose, Débat de folie et d'amour. Her poetry discloses more real sentiment than that of the other members of the Lyons School, but reveals also a love of conceits.

III. CLÉMENT MAROT.

1. **Life.** Born at Cahors. Went to Paris at age of ten. Not a diligent student. Studied law but renounced it to become page to Nicholas de Neufville, 1513. His eulogy of François Ier in his Temple de Cupidon won the monarch's favor and helped him obtain position of valet de chambre of Marguerite d'Angoulême, 1519. Accompanied king to Italy, 1524. Wounded at Battle of Pavia and imprisoned, 1525. Forced to flee to Italy, 1534, because of disfavor of protestants. Returned to France 1537 and became engaged in literary dispute with François de Sagon. His translation of the

Psalms being attacked by the Sorbonne, he was forced to flee to Geneva, 1542. Died two years later at Turin.

2. **Characteristics as poet.** Essentially a court poet. A master of œuvres de commande. Lacked great ideas and profound emotions. Clarified French verse from extravagances of the Grands Rhétoriqueurs. His style is marked by grace, elegance, wit, and delicate shades of meaning.
3. **Work.** His work includes epistles, epigrams, rondeaux, ballads, and translations both of the ancients and also of the Bible.
4. **Bibliography.**

Douen: Clément Marot et le Psautier huguenot.
d'Héricault: Vie de Clément Marot.
Morley: Clément Marot and other studies.
Thureau: Vie et œuvres de Clément Marot.

IV. THE PLÉIADE.

1. **Members.** Pierre de Ronsard, Joachim du Bellay, Remi Belleau, Antoine de Baïf, Estienne Jodelle, Pontus de Thyard, Daurat.
2. **The Défense et Illustration de la langue française, 1549.** The manifesto of the Pléiade and a document of great importance in literary criticism. It presents arguments to prove the literary value of French as capable of expressing the loftiest ideas. (Hitherto French authors had tended to use Latin for works to which they attached great importance.) It also suggests reforms to be instituted in the French language to enrich and perfect it. Suggested imitation of Greeks and Romans. The actual putting into practice of these theories resulted in great enrichment of the language but also in excesses and extravagances which were later attacked in the seventeenth century by Malherbe.

Bibliography.

Villey: Les Sources italiennes de la Défense et Illustration.

V. PIERRE DE RONSARD. (1524–1585.)

1. **Life.** Born at château de la Poissonnière near Vendôme. Studied at Collège de Navarre, Paris. Became page at court at age of ten. Accompanied Jacques Stuart to Scotland and spent three years in England. Returning to France became attached to Duke of Orleans who sent him on various missions to Great Britain, Holland and Germany. Returned to France 1541 and shortly after was afflicted with deafness and forced to renounce a diplomatic career. Joined Baïf and studied under humanist Daurat at Collège de Coqueret where he met Belleau, Jodelle and du Bellay. His first volume of odes, 1550, brought him immediate fame.
2. **Characteristics as poet.** Ronsard's close imitation of the classics caused Boileau to refer to 'sa muse, parlant grec et latin.' It must be observed, however, that he borrowed the content, thought and sensuous beauty of the ancients and not their language. He himself said: 'C'est un crime de lèze majesté d'abandonner le langage de son pays, vivant et fleurissant, pour vouloir déterrer je ne sçay quelle cendre des anciens.' He restored the alexandrine line and gave great variety to lyric expression. Scorned the

lighter forms of verse favored by Marot and believed, contrary to Marot, that one is not born a poet, but achieves success through hard work.

3. **Works.**
   (*a*) *First period.* 1547–1560. Reigns of Henry II and François II. Period of the Odes, 1550, in imitation of Pindar and Horace. Also Sonnets, Hymnes, Amours, Mélanges. His best period.
   (*b*) *Second period.* 1560–1574. Reign of Charles IX. During this time Ronsard is the court poet. A period famous for his œuvres de commande and for his epic La Franciade, 1572.
   (*c*) *Third period.* 1574–1585. Reign of Henry III which extends to 1589, four years after Ronsard's death. Ronsard now lives in retirement in the country. Only occasionally shows evidence of his earlier talent.

4. **Bibliography.**
   Binet: Discours sur la vie de Ronsard.
   Chalandon: Essai sur la vie et les œuvres de Pierre Ronsard.
   Gandar: Ronsard imitateur d'Homère et de Pindare.
   Jusserand: Pierre de Ronsard.
   Laumonier: Ronsard, poète lyrique.
   Lognon: Pierre de Ronsard.

VI. JOACHIM DU BELLAY. (1525–1560.)

1. **Life.** Born at Lyré near Angers. An orphan at an early age he had an unhappy childhood. Studied law at Poitiers. Joined group under Daurat 1548. Visited Rome 1553–1556 in capacity of steward of his cousin the Cardinal du Bellay, but soon became disgusted with corruption of Italian court and returned to France 1557. Incurring disfavor of Cardinal by publishing his Regrets, in which he satirized and denounced intrigues of Roman court, and losing his protectors at court, weakened in health, he died at age of 35.

2. **Characteristics as poet.** His poems show evidence of delicacy, grace and melancholy. Many are charming for their rhythm, and nearly all have a deep lyric and personal touch. His sonnets represent his greatest talent.

3. **Works.**
   Défense et Illustration de la langue française, 1549.
   Recueil, 1549.
   Olive, 1549. (Sonnets)
   Antiquités de Rome, 1558.
   Regrets, 1559.

4. **Bibliography.**
   Chamard: Joachim du Bellay.
   Séché: Joachim du Bellay.

VII. REMI BELLEAU. (1528–1577.)

Born at Nogent-le-Rotrou. Tutor of Charles, son of Marquis d'Elbeuf. Descriptive nature pervades his poems which possess balance and sharpness of detail.

Petites inventions, 1557. (Poems describing objects of nature, accompanied by moral allegories.)

Translation of poems of Anacreon, 1557.

Bergerie, (first part) 1565. (Collection of hymns, odes, sonnets, all inspired by nature.)

Amours et nouveaux eschanges de pierres précieuses, 1566. (Written in imitation of poems of Greek period of decadence.)

Bibliography.

Eckhardt: Remy Belleau, sa vie, sa Bergerie.

VIII. ANTOINE DE BAÏF. (1532–1589.)

1. **Life.** Born in Venice where father was ambassador until 1533. Educated under eminent French professors. By death of father, 1547, he inherited a fortune sufficient to grant him ease and leisure to devote himself to literature. Created an academy of music and poetry in 1571, receiving lettres patentes from Charles IX, an academy which lasted only 20 years. His last years were spent in a dismal struggle against illness.
2. **Work.** Baïf is remembered today chiefly for his attempt to write metrical verse in French and to reform spelling so as to coincide with pronunciation. His writings, which are extremely voluminous, include poems of many kinds and translations and adaptations of classical plays, nearly all of which reveal an incorrect and mediocre style. He possessed a wealth of vocabulary but attempted to make up in erudition what he lacked in genius.
3. **Bibliography:** Augé-Chiquet: La vie, les idées et l'œuvre de Jean-Antoine de Baïf.

IX. ESTIENNE JODELLE. (1532–1573.)

Born at Paris. Wrote the first tragedy, Cléopâtre, 1552, and the first comedy, Eugène, 1552, played in France.

X. FRANCOIS RABELAIS. (1495?–1553.)

1. **Life.** Born at Chinon. Monk in monastery of Fontenay-le-Comte, 1509–1524. Went over to order of Saint-Benoît 1524. Studied medicine at Montpellier 1530. Doctor in hospital of Lyons 1532–1534. Accompanied Cardinal du Bellay to Rome 1534 and again in 1536. Taught anatomy at Montpellier 1537. Became curé de Meudon 1550.
2. **Characteristics as author.** His chief concerns were to amuse and instruct. His work is almost an encyclopedia of the vast erudition of the Renaissance. Enormous vocabulary. Tremendous energy. Many scenes in his work are the essence of true comedy. No French writer more purely realistic than he nor more representative of the esprit gaulois.
3. **Work.** Published in 1532 his Grandes et inestimables chroniques du grand et énorme géant Gargantua, and in 1533 his Pantagruel. In 1535 he incorporated these into a complete work, Gargantua forming Book 1 and Pantagruel Book 2. Book 3 appeared in 1546 and Book 4 in 1552. A fifth book, L'Isle sonnante, published 1564, is probably the work of another writer. Books 1 and 2 are humanistic and genial in tone. Books 3 and 4 are bold and aggressive, satirizing and denouncing medievalism.

4. **Bibliography.**
   Colletet: Vie de Rabelais.
   Fleury: Rabelais et ses sources.
   Gebhart: Rabelais, la Renaissance et la Réforme.
   Millet: François Rabelais.
   Plattard: Les Œuvres de François Rabelais.
   Smith: Rabelais in his writings.
   Stapfer: Rabelais, sa personne, son génie et son œuvre.
   Tilley: François Rabelais.

XI. IMITATORS OF RABELAIS.

1. **Bonaventure Despériers.** (1510?–1544?). Born at Arnay-le-Duc. Valet de chambre of Marguerite d'Angoulême. Greek and Latin scholar.
   Nouvelles récréations et joyeaux devis. (Tales.)
   Cymbalum mundi. (Satirical theological discussions.)
   Bibliography.
   Chenevière: Bonaventure des Périers.

2. **Noël du Fail.** (1520–1591.) Noteworthy for his pictures of rural life.
   Propos rustiques, 1547.
   Contes et discours d'Eutrapel, 1585.
   Bibliography.
   Philipot: La vie et l'œuvre de Noël du Fail.
   Philipot: Le style at la langue de Noël du Fail.

XII. JEAN CALVIN. (1509–1564.)

1. **Life.** Born at Noyon in Picardy. Appointed to a benefice in cathedral of Noyen at age of twelve. Went to Paris 1523 and studied at Collège de Montaigu. Appointed to curacy at Marteville, 1527. Studied law at Orléans 1528, and at Bourges 1529. Began study of Greek and Hebrew and became interested in humanism. Published commentary on Seneca's De Clementia 1532. Aided Nicholas Cop, rector of University of Paris, in writing a speech of protestant tendencies which resulted in flight of both from France. Settled at Geneva 1534. In 1536 published in Latin his Institutio christianæ religionis. Aided Farel in organizing Church of Geneva. Forced to flee to Strassburg 1538. Returned to Geneva 1541 where he remained until his death in 1564.

2. **His style.** Clear, concise, firm, eloquent, it shows many indications of later seventeenth century style, but lacks the grace and softness of the latter.

3. **Works.**
   Institution de la religion chrétienne, 1541. (French version.)

4. **Bibliography.**
   Bungener: Calvin, sa vie, son œuvre et ses écrits.
   Doumergue: Vie de Calvin.
   Lefranc: La Jeunesse de Calvin.
   Rambert: Études littéraires sur Calvin.
   Walker: John Calvin.
   Watier: Calvin prédicateur.

FRENCH DRAMA IN THE SECOND HALF OF THE SIXTEENTH CENTURY

I. TRAGEDY.

The Défense et Illustration de la langue française of du Bellay had suggested new types of tragedy and comedy imitated from the ancients. The modern theater in France begins with the tragedy Cléopâtre (1552) and the comedy Eugène (1552) by Jodelle.

1. **Estienne Jodelle.** (1532–1573.) (Previously cited.)

2. **Robert Garnier.** (1535–1601.)

(*a*) *Life.* Born at Ferté-Bernard. Studied law at Toulouse. Lawyer of parliament of Paris. Lieutenant criminel at Mans. Produced a series of tragedies 1568–1583 which won the admiration of Charles IX and Henry III. Preferred, however, the magistracy to court favors.

(*b*) *Characteristics as dramatist.* His style, more polished than that of his predecessors, shows greater attention to detail. His declamations are oratorical and harmonious, many containing a fine lyric note. His characterization of individuals is well done, but he shows weakness in plot development.

(*c*) *Plays.*

Porcie, 1568.
Hippolyte, 1573.
Cornélie, 1574.
Troade, 1579.
Antigone, 1580.
Bradamante, 1582. (Tragi-comedy.)
Les Juives, 1583.

(*d*) *Bibliography.*

Bernage: Étude sur Robert Garnier.
Chardon: Robert Garnier.

3. **Jacques Grevin.** (1540?–1570.) Born at Clermont, Beauvaisis. Precocious as a youth, he excelled in studies of literature and medicine. Greatly esteemed by Ronsard, he broke with the latter over religious views, Grevin being a Calvanist. Accompanied Marguerite, sister of Henry II, to Piedmont as her physician. Died soon after his arrival at Turin, 1570. His style is clearer and less heavy than that of Jodelle and his tragedy contains powerful situations.

Mort de César, 1553.

Bibliography.

Pinvert: Jacques Grevin, sa vie, ses écrits, ses amis.

4. **Jean de la Taille.** (1540?–1608.) Born at Bondaroy. Studied at Paris under Muret. Studied jurisprudence at Orléans. Greatly influenced by Ronsard and du Bartas.

Saül le furieux, 1562.
Les Gabaonites, 1573.

Bibliography.

Baguenault de Puchesse: Jean et Jacques de la Taille.

5. **Antoine de Montchrétien.** (1575–1621.)
   (*a*) *Life.* Son of apothecary of Falaise. Left for dead in duel with the baron de Gourville, he revived, sued the baron for damages and won his case. Forced to flee to England for killing another adversary in a duel. His play, L'Écossaise, dealing with Mary Stuart, so pleased James II that he interceded with Henry IV in Montchrétien's behalf, obtaining for him permission to return to France. Manufactured steel instruments and was suspected of counterfeiting money. Took part in uprising of Hugenots 1621, in which he was killed.
   (*b*) *Characteristics of his tragedies.* His plays show strength in plan and development of action, but are very unequal in standard of excellence. L'Écossaise shows skillful development of character and a style the elegance and harmony of which seem to forecast Racine.
   (*c*) *Tragedies.* It is not certain that the tragedies of Montchrétien were ever performed. They were published collectively in 1601. Among them are:
      Sophonisbe.
      David.
      Aman.
      L'Écossaise.
      Hector.
      Les Lacènes.
   (*d*) *Bibliography.*
      Lachèvre: Antoine de Montchrétien, sa religion, son mariage.

II. Comedy.

1. **Estienne Jodelle.** (1532–1573.) (Previously cited.)
2. **Jacques Grevin.** (1540?–1570.) (Previously cited.)
   La Trésorière, ou Maubertine, 1558.
   Les Esbahis, 1560.
3. **Jean de la Taille.** (1504?–1608.) (Previously cited.)
   Les Corrivaux, 1562.
4. **Pierre Larivey.** (1540–1611.) Born at Troyes. His father, of the Giunti family, Florentine printers, came to France, where Pierre translated his name. (Giunto-l'arrivé-Larivey). Chanoine of the church of Saint-Étienne at Troyes. Most of his plays are translations and adaptations from the Italian, but are entirely reclad in French form. His style is clear, rapid and sparkling. Of his twelve plays, nine are extant. Of the following list the first six were published at Paris in 1579 and the last three in 1611.
   Le Laquais, from the Ragazzo of Lodovico Dolce.
   La Veuve, from the Vedova of Nicolo Buonaparte.
   Les Esprits, from the Aridosio of Lorenzino de Médicis.
   Le Morfondu, from the Gelozia of Grazzini.
   Les Jaloux, from the Gelosi of Vincenzo Grabbiani.
   Les Escolliers, from the Cecca of Girolamo Razzi.
   Constance, from the Gostanza of Girolamo Razzi.

La Fidèle, from the Fedele of Luigi Pasqualigo.
Les Tromperies, from the Inganni of Nicolo Secchi.
Bibliography.
Gillivray: The Life and Works of Larivey.
Wenzel: Pierre de Larivey's Komödien und ihr Einfluss auf Molière.

5. Minor writers of comedy.
(*a*) Odet de Turnèbe. (Died 1581.)
Les Mécontents, 1584.
(*b*) François d'Amboise.
Les Napolitaines, 1584.
(*c*) François Perrin.
Les Escoliers, 1594.

III. BIBLIOGRAPHY.

Chasles: La comédie en France au XVI^e^ siècle.
Faguet: La Tragédie en France au XVI^e^ siècle.
Fournier: La Théâtre français au XVI^e^ siècle.
Lanson: Esquisse d'une histoire de la tragédie française.
Rigal: De Jodelle à Molière.
Rigal: Le Théâtre français avant la période classique.

FRENCH POETRY AND PROSE IN THE SECOND HALF OF THE SIXTEENTH CENTURY

I. POETRY.

1. Vauqelin de la Fresnaye. (1536–1606.) Born at the château de la Fresnaye near Falaise, Calvados. Studied at Paris. Lawyer and judge. Lieutenant general at Caen. Wrote satires, epigrams, sonnets, idylles. Known mainly for his Art Poétique français, 1605.
Bibliography.
Lemercier: Étude Littéraire et morale sur les poésies de Jean Vauquelin de la Fresnaye.

2. Guillaume de Saluste, seigneur du Bartas. (1544–1590.) Born at Montford in Gascony. Protestant. Attached to Henry of Navarre who sent him on missions to England, Scotland and Denmark. Shared the views of the Pléiade regarding enrichment of the language. Took inspiration for his work from the Bible. His chief work, La Sepmaine, an epic of the Creation, went through 30 editions in six years and was translated into many languages. Du Bartas has been credited with influencing Milton, Thomas Moore, Byron and Goethe. The succeess of his work was not durable. Morillot calls him 'notre Milton manqué.'
Judith, 1573. (Written 1565.)
La Sepmaine, 1579.
Bibliography.
Ashton: Du Bartas en Angleterre.
Pellissier: La vie et les œuvres de du Bartas.

3. Philippe Desportes. (1546–1606.)
(*a*) *Life.* Born at Chartres. Travelled in Italy and was greatly influenced

by poetry of Petrarch. Won favor of Charles IX and received from him extensive gifts of land and money. A typical court poet.

(*b*) *Characteristics as poet.* His poems are for the most part clever and facile, elegant, polished, but full of exaggerations and conceits revealing the Italian influence. His style is harmonious and pure.

(*c*) *Work.* Comprises many odes, sonnets, chansons. Desportes wrote also a translation of the Psalms and a collection of Poésies chrétiennes.

4. **Théodore-Agrippa d'Aubigné.** (1550–1630.)

(*a*) *Life.* Born at the château de Saint-Maury in Saintonge. Ardent protestant. Read Latin, Greek, Hebrew and French at age of six. Condemned to be burned at the stake at age of nine, rescued by a nobleman, he fled to Orléans. Studied under Théodore de Bèze at Geneva. Attached to Henry of Navarre, became court poet and through his influence received appointments as governor of Maillezais and vice-admiral of Guyenne. His life from 1575 to 1620 a constant series of adventures, duels and deeds of arms. Forced to flee to Geneva 1620 when his Histoire Universelle was publicly burned by order of parliament. Died at Geneva.

(*b*) *Characteristics as poet.* Sincere and eloquent. United great strength of expression with picturesqueness of detail. Guilty at times of exaggeration, obscurity and lack of proportion.

(*c*) *Works.*

Tragiques. Written at various periods between 1577 and 1594. Published in entirety 1616. Composed of 7 cantos, depicting civil wars of later XVIth century. In these poems a spirit of justice and love of country is mingled with anger and desire for vengeance. Laden with details, they reveal, however, vigor and contain passages of fine inspiration.

Les Aventures du Baron Fœneste, 1617. An amusing account of adventures of a parasitic nobleman.

Histoire Universelle, 1620. Interrupted by personal digressions. Lacking in proportion. Unequal style.

Mémoires. Cover period 1557–1618. First part is an enthusiastic description of the Reformation and his own life of adventures. Second part contains unjust attacks upon his former companions of arms, being written after his disappointment caused by Henry's apostasy.

(*d*) *Bibliography.*

Morillot: Agrippa d'Aubigné.

Postansque: Théodore Agrippa d'Aubigné, sa vie, ses œuvres et son parti.

Réaume: Étude historique et littéraire sur Agrippa d'Aubigné.

Rocheblave: Agrippa d'Aubigné.

Sayous: Les Écrivains de la Réformation.

5. **Mathurin Régnier.** (1573–1613.) Born at Chartres. Studied for the clergy. Attached to Cardinal de Joyeuse. Made two trips to Italy, 1593–1601 and 1601–1605. Died at Rouen. Author of epistles, elegies and lighter verse forms. Famous particularly for his satires, in which he outlines his

portraits with a few deft strokes. His vocabulary is rich, his words excellently chosen. He lacks the refinement and delicacy of many of the writers of the period, but has vigor of expression.

Bibliography

Vianey: Mathurin Régnier.

II. PHILOSOPHY.

1. Michel Eyquem, seigneur de Montaigne. (1533–1592.)

(*a*) *Life.* Born at the château de Montaigne in Périgord. Had a German tutor who taught him spoken Latin in which he became very fluent. Student at Collège de Guyenne 1539–1546. Studied law and became counsellor of Cour des Aides and in 1557 counsellor of parliament of Bordeaux. Resigned his post 1570, retiring to private life and study at château de Montaigne. Received Order of Saint Michel 1571. Travelled for his health in Germany, Switzerland and Italy 1580–1581. Mayor of Bordeaux 1580–1585. Retired again to private life 1585.

(*b*) *Works.*

Translation of Theologia naturalis of Raymond de Sébonde, 1569.

Journal de voyage. First published 1774. (Record of travels of 1580–1581.)

Essais. First 2 books appeared 1580. Revised editions appeared 1582, 1587, 1588. Edition now used is that of 1595, edited by Marie de Gournay.

(*c*) *The Essais.* Contain no real unity of plan. Titles are often deceptive. Contain loosely connected maxims, observations and quotations with many digressions. Display a profound knowledge of human nature. Written with great charm, vividness and sincerity. Contain a portraiture of Montaigne himself: C'est moi que je peins. Je suis moi-même la matière de mon livre.

(*d*) *Ideas of Montaigne.* Skepticism pervades his work. His motto: Que sais-je? Believed that in depicting himself in his work he depicted mankind in general: Chaque homme porte la forme entière de l'humaine condition. Turned to nature to obtain comfort and ease of mind. Epicurean in his attitude toward natural desires: Sain et malade, je me suis volontiers laissé aller aux appetits qui me pressaient. Believed that education consists in developing judgment through observation and selection, not in accumulation of isolated facts. Perceived the value of physical education. An advocate of tolerance and order.

(*e*) *Bibliography.*

Bonnefon: Montaigne, l'homme et l'œuvre.
Champion: Introduction aux Essais de Montaigne.
Dowden: Michel de Montaigne.
Lanusse: Montaigne.
Malvezin: Michel de Montaigne, son origine et sa famille.
Norton: The Spirit of Montaigne.
Prévost-Paradol: Les Moralistes français.
Robertson: Montaigne and Shakespeare.

Stapfer: Montaigne.
Strowski: De Montaigne à Pascal.
Strowski: Montaigne.
Villey: Les sources et l'évolution des idées de Montaigne.
Voizard: Étude sur la langue de Montaigne.

2. **Étienne de la Boëtie.** (1540–1563.) Born at Sarlat in Périgord. Before age of 16 translated parts of Aristotle, Xenophon and Plutarch. At age of 18 wrote his famous Discours sur la servitude volontaire ou Contre-Un, a bitter invective against tyranny. Counsellor of Parliament of Bordeaux, 1553. In 1557 met Montaigne who became his steadfast friend and admirer.
Œuvres complètes, edition of L. Feugère, 1846; edition of P. Bonnefon, 1892.
Bibliography.
Feugère: Étienne de la Boëtie, sa vie et ses ouvrages.
Maze-Sencier: Les Vies closes (La Boëtie . . .)

3. **Pierre Charron.** (1541–1603.) Born at Paris. Studied law at Orléans and Bourges. Preacher for Marguerite d'Angoulême. Held many theological posts. Friend of Montaigne who influenced him greatly. Attempted to organize the ideas of Montaigne to make them conform with orthodox doctrine. His style is rather dull and heavy.
Les trois vérités, 1593.
Discours chrétiens, 1600.
Traité de la sagesse, 1601. (3 books.)
Petit traité de la sagesse, 1606. (Résumé of the preceding work.)
Bibliography.
Bonnefon: Montaigne et ses amis, chapter 6.
Sabrié: De l'humanisme au rationalisme; Pierre Charron, l'homme, l'œuvre, l'influence.

4. **Guillaume du Vair.** (1556–1621.) Born at Paris. Studied for the church but turned to law. Counsellor of parliament of Paris 1584. Joined the 'politiques' during troubles of the League. Deputy to the Estates of the League in 1593, his advice and speech for maintenance of the Salic Law had great influence in saving the French monarchy. Entrusted with confidential missions by Henry IV. President of parliament of Provence. Garde des sceaux under Louis XIII, 1616. Bishop of Lisieux, 1616. His writings are noteworthy for their solidity and purity of style, and place him among the best prose writers of the period. He advocates reason both as a force to subjugate passion and as a means to arrive at faith. His collected works were published in 1641. Noteworthy among them are:
La Sainte Philosophie.
De la philosophie morale des stoïques.
Bibliography.
Cougny: Guillaume du Vair.
Radouant: Guillaume du Vair, l'homme et l'orateur.
Sapey: Essai sur la vie et les œuvres de Guillaume du Vair.

III. RELIGIOUS LITERATURE.

1. **Saint François de Sales.** (1567–1622.)

(*a*) *Life.* Born at Annecy. Studied at Collège de Clermont and at the Sorbonne. Studied law at Padua. Counsellor of senate of Chambéry. Became preacher 1593. Bishop of Geneva 1602. Went to Paris 1618 entrusted by Prince of Piedmont with diplomatic mission to Louis XIII.

(*b*) *Characteristics as author.* Attempted to make catholicism attractive. His work is full of the sentiment of divine love. His style, graciously amiable and at times exceedingly flowery has, beneath the surface, real virile strength.

(*c*) *Works.*

Étendart de la croix de notre Sauveur Jésus-Christ, 1597.
Introduction à la vie dévote, 1608.
Traité de l'amour de Dieu, 1614.

(*d*) *Bibliography.*

Bordeaux: Saint-François de Sales et Notre Cœur de Chair.
Jacquinet: Les Prédicateurs du XVII^e^ siècle avant Bossuet.
Sauvage: Saint François de Sales prédicateur.
Strowski: Saint François de Sales.

IV. MEMOIRS.

1. Blaise de Monluc. (1502–1577.)

(*a*) *Life.* Born near Condom in Armagnac of a noble but poor family. Fought in Italy under Bayard, took part in campaigns of François I^er^ against Charles V, and distinguished himself under Henry II in defense of Sienna, 1555. Received severe facial wound at siege of Rabastens, 1570, which obliged him to wear a mask for the rest of his life. Marshal of France, 1574, under Henry III.

(*b*) *Characteristics of his writings.* His work deals almost exclusively with military history and thus lacks the exuberant life that Brantôme's work displays. It convinces the reader of its veracity and contains a spirit of honor and heroism somewhat reminiscent of Froissart.

(*c*) *Work.*

Commentaires. Published after his death in 1592. Contains 7 books relating the campaigns of Monluc from 1519 to 1574.

(*d*) *Bibliography.*

Courteault: Blaise de Monluc, historien.
Normand: Blaise de Monluc.

2. François de La Noue. (1531–1591.)

(*a*) *Life.* Born in Brittany. Converted to Protestantism 1557. Fought under Condé, and after the capture of Orléans and Saumur received command of Poitou, Aunis and Guyenne. Wounded in the arm in siege of Fontenay-le-Comte, he henceforth wore an artificial arm and was nicknamed Bras de fer. After peace of Saint-Germain, 1570, he fought against the Spaniards in Flanders. Governor of La Rochelle 1573. Imprisoned 1585 after his capture in battle by the Spaniards. Accompanied Henry IV in battles of Arques and Ivry. Wounded in siege of Paris. Killed during siege of Lamballe, 1591.

(*b*) *Characteristics as writer.* His work contains recitals of warfare, interspersed with moral and religious reflexions. His style is rather dull and monotonous, but impresses one through its seriousness and its impartiality.

(*c*) *Work.*

Discours politiques et militaires, 1585.

(*d*) *Bibliography.*

Hauser: François de La Noue.

3. Brantôme (Pierre de Bourdeilles). (1540?–1614.)

(*a*) *Life.* Born in Périgord. Brought up at court of Marguerite d'Angouléme where his grandmother and mother were maids of honor. Studied at Poitiers. At age of 16 received the Abbaye de Brantôme from Henry II. Travelled extensively in Italy, Africa, England, Portugal and Spain 1558–1569. Chamberlain of Henry III. Exiled from court 1582. A fall from his horse 1584 made him bedridden for four years and an invalid for the rest of his life.

(*b*) *Characteristics as author.* Interested more in the charm of his anecdotes than in the validity of their sources. His style is very personal, rambling, vivid, essentially narrative. He discusses noble virtue and insidious vice with equal frankness. His observation and curiosity are remarkably keen.

(*c*) *Works.* Published after his death, 1665–1666.

Vies des hommes illustres et grands capitaines français.

Vies des dames galantes.

(*d*) *Bibliography.*

Lalanne: Brantôme, sa vie et ses écrits.

V. TRANSLATIONS.

1. Jacques Amyot. (1513–1593.)

(*a*) *Life.* Born at Melun of a poor family. Studied at Collège de Navarre, making his way as a servant to wealthy students. Received Master's degree at age of 19. Through influence of Marguerite d'Angoulême received appointment at University of Bourges where he taught Latin and Greek for 12 years. Granted the Abbaye de Bellozane by François I, 1547. Became tutor of Dukes of Orleans and Anjou who, when they later became the kings Charles IX and Henry III, gave him appointments and wealth. Living a calm and happy life as Bishop of Auxerre he was unfortunately at Blois in 1588 at the time of the murder of the Duc de Guise and was accused of approving the crime. Obliged to flee and forsake his wealth he later was reinstated but died shortly afterward.

(*b*) *Characteristics as translator.* Attempted to translate ideas rather than words. He thus clothes the ancients in French dress calling vestal virgins 'religieuses' and court favorites of Alexander 'gentilshommes de chambre.' His style is clear, charming in its grace and natural ease. He introduced many new words into the language not finding equivalents for those he wished to translate.

(*c*) *Works.*

Théagène et Chariclée, 1546. Translation of Heliodorus.
Sept livres des histoires de Diodore Sicilien, 1554.
Daphnis et Chloé, 1559. Translation from Longus.
Vie des hommes illustres de Plutarque, 1559.
Œuvres morales, 1572. Translation of Plutarch.

(*d*) *Bibliography.*

de Blignières: Essai sur Amyot.
Sturel: Amyot traducteur des Vies Parallèles de Plutarque.

VI. POLITICAL LITERATURE.

1. The Satire Ménippée. 1594.

An anonymous pamphlet written in derision of the Estates of the League, which convened and attempted to elect a king in 1593. The authors of the satire were: Pierre Leroy, Pierre Pithou, Gilles Durand, Jean Passerat, Florent Chrestien, Nicholas Rapin, Jacques Gillot. The name was taken from the Greek philosopher Menippa who was reputed to have invented a type of satires composed of an admixture of verse and prose. The main comic element of the Satire Ménippée consists in the speeches which the leaders of the Estates of the League are supposed to deliver in the Louvre, their discourses naively revealing their criminal intentions. The work is full of the 'esprit gaulois' and is the first effective political satire of importance in France.

Bibliography.

Delavigne: La Satyre Ménippée, étude historique et littéraire.
Giroux: La Composition de la Satire Ménippée.
Lenient: La Satire en France.

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THE SEVENTEENTH CENTURY

GENERAL PERSPECTIVE OF THE SEVENTEENTH CENTURY

I. MAIN DIVISIONS.

1. **The Pre-classical Period, 1610–1660.**
2. **The Height of Classicism, 1660–1685.**
3. **Period of Transition, 1685–1715.**

II. HISTORICAL BACKGROUND.

1. **Louis XIII, 1610–1643.**
   (Regency of Marie de' Medici, 1610–1614.)
   Ministry of Richelieu, 1628–1642.
   Thirty Years War, 1618–1648. (France enters in 1642.)
2. **Louis XIV, 1643–1715.**
   (Regency of Anne of Austria, 1643–1651.)
   Wars of the Fronde, 1648–1653.
   Revocation of Edict of Nantes, 1685.
   War of Spanish Succession, 1701–1713.

III. POLITICAL AND SOCIAL CONDITIONS.

At beginning of century France had a position of superiority through the constructive work of Henry IV who had curbed the power of the nobles and checked the Spanish and Austrian menace. The Thirty Years War and the Wars of the Fronde, however, delayed the rise of classicism and weakened the authority of the Church, already shaken by the Reformation. Later in the century Louis XIV, by his victories, the splendor of his court, and his patronage of belles-lettres, made of the years 1660–1685 the golden age of French literature. A period of weakness set in toward the end of his reign due to his political reverses and lavish expenditures.

IV. MAIN CHARACTERISTICS OF SEVENTEENTH CENTURY LITERATURE.

1. **The Pre-classical Period.**
   Development of theaters.
   Growth of free-thinking and epicureanism.
   Theological controversies: Jansenism and casuistry.
   Language reform by Malherbe.
   Philosophical reform by Descartes.
   Rise of the novel.
   Préciosité.

Development of tragedy and fixing of the three unities.

2. The Height of Classicism.

Observance of fixed rules laid down by Boileau.
Cultivation of the ancients.
Cultivation of the style noble.
Psychological study of man.
Originality sought in perfection of expression rather than in novelty of idea.
Literature is static, and does not develop.
Literature is impersonal.
Literature is essentially for the noble classes.

3. Period of transition.

Weakening of the classical spirit.
Weakening of the authority of the ancients.

V. GENERAL WORKS OF REFERENCE ON THE SEVENTEENTH CENTURY.

Faguet: Le dix-septième Siècle; études littéraires.
Robiou: Essai sur l'histoire de la littérature et des mœurs pendant la première moitié du XVII[e] siècle.
Tilley: From Montaigne to Molière.
Voltaire: Le Siècle de Louis XIV.
Wright: French Classicism.

THE PRE-CLASSICAL PERIOD (1610-1660)

I. LANGUAGE REFORM.

1. François de Malherbe. (1555–1628.)

(*a*) *Life.* Born at Caen, Normandy. Became secretary to Duke of Angoulême following him to Provence, 1576. Attracted attention of Marie de Médicis 1600 by writing an ode in her honor. Appointed ecuyer du roi 1605 by Henry IV. Gradually accumulated favor during regency of Marie de Médicis and reign of Louis XIII, finally being recognized as poet laureate and arbiter of French verse.

(*b*) *Reforms in vocabulary.* Malherbe sought purity of language and a vocabulary comprehensible to all: Les crocheteurs du Port-au-Foin sont nos maîtres en fait de langage. He sought a vocabulary exclusively French. Forbade compounds, derivatives, archaic, technical and ill-sounding words.

(*c*) *Reforms in poetry.* Malherbe sought careful workmanship and polish in verse forms: Après avoir fait un poème de cent vers ou un discours de 3 feuilles, il faut se reposer 10 ans tout entiers. Forbade obvious rhymes, rhymes of simple words with compounds, hiatus, enjambement, omission of cæsura. Advocated use of the rime riche.

(*d*) *Reforms in style.* Malherbe demanded submission to fixed rules, precision in choice of words, and clarity. Forbade extravagant figures of speech which might detract from simplicity and sobriety.

(*e*) *Works of Malherbe.* Small in volume, comprising about 4000 lines. His work is noteworthy for its balance, ease, unity of tone, intellectuality and dignity. Among his best known poems are:

Larmes de saint-Pierre, 1587.
Consolation à M. du Périer sur la mort de sa fille, 1599.
Ode à Marie de Médicis, 1600.
Prière pour le Roi allant en Limousin, 1605.
Paraphrase du Psaume CXLV, 1628.

(*f*) *Bibliography.*

Allais: Malherbe et la poésie à la fin du seizième siècle.
Brunot: La Doctrine de Malherbe d'après son commentaire sur Desportes.
Counson: Malherbe et ses sources.
de Gournay: Étude sur la vie et les œuvres de Malherbe.
Duc de Broglie: Malherbe.
Gasté: La Jeunesse de Malherbe.
Roux-Alpheran: Recherches biographiques sur Malherbe.
Souriau: La versification de Malherbe.

2. Disciples of Malherbe.

(*a*) *François Maynard.* (1582–1646.) Born at Toulouse. Secretary to Marguerite de Valois. Went to Italy 1634 in service of ambassador M. de Noailles. Disgraced by Richelieu. Claimed that he rejected 90% of his own verse in seeking perfection. Sought a complete thought in each line of poetry. His best work is evidenced in his sonnets, rondeaux and epigrams.

Bibliography.

Brun: Author du dix-septième siècle.

(*b*) *Honorat de Bueil, marquis de Racan.* (1589–1670.) Born in Touraine. Page of the duc de Bellegarde. Fought at siege of La Rochelle. Lived in retirement after 1628. His verse is melodious and natural, but does not display the polished exactness of that of Malherbe.

Bibliography.

Arnould: Honorat de Bueil, seigneur de Racan.

(*c*) *Jean-Louis Guez de Balzac.* (1597–1654.) Born at Angoulême. Entered service of the Cardinal de la Valette 1621. Retired to Angoulême 1624. Accomplished in French prose what Malherbe had done for poetry. His style possesses great eloquence, harmony, balance and proportion. He lacked inventive genius and presentation of new ideas. Known chiefly for his Letters, first published collectively in 1624. Author also of:

Le Prince, 1631.
Socrate chrétien, 1652.

Bibliography.

Declareuil: Les Idées politiques de Guez de Balzac.
Hippeau: Étude sur Jean-Louis Guez de Balzac.
Sabrié: Les Idées religieuses de Jean-Louis Guez de Balzac.
Vogler: Die Literargeschichtlichen Kenntnisse und Urteile des Jean-Louis Guez de Balzac.

II. LYRIC POETS OPPOSED TO MALHERBE.

1. **Mathurin Régnier.** (1573–1613.) (Previous cited under poets of the second half of the sixteenth century.)

2. **Théophile de Viau.** (1590–1626.) Born at Clairac. Went to Paris 1610 where he led a life of idleness and disorder. Accompanied Balzac to Holland 1612, but quarrelled with him. Returned to Paris and entered service of the duc de Montmorency. Forced to leave Paris because of the freedom of his conduct and writings. Converted to catholicism he joined the royal army against the protestants, 1621. Imprisoned 1623–1625 after publication under his name of the Parnasse satirique. Died 1626 while still under edict of banishment. Opposed Malherbe's theories in his poem Elégie à une dame. Wrote many poems possessing charming lyric qualities and a true feeling for nature. Known also as a dramatist.

Bibliography.

Andrieu: Théophile de Viau.
Garrisson: Théophile et Paul de Viau, étude historique et littéraire.
Schirmacher: Théophile de Viau, sein Leben und seine Werke.
Serret: Études sur Théophile de Viau.

III. PHILOSOPHICAL REFORM.

1. **René Descartes.** (1596–1650.)

(*a*) *Life.* Born at La Haye (Touraine) of noble family. Studied under Jesuits at the Collège de La Flèche. Studied law at Paris 1625–1629. Fought in Thirty Years War. Receiving an inheritance sufficient to secure independence he settled in Holland 1629 where he wrote most of his works. In 1649 went to Stockholm at invitation of Christina, Queen of Sweden. Died at Stockholm 1650.

(*b*) *Works.*

Discours de la méthode, 1637.
Méditations métaphysiques, 1641.
Principes de la philosophie, 1644.
Traité des passions, 1650.
Correspondance (published posthumously 1657).

(*c*) *Cartesian philosophy.* Descartes constructed his philosophy upon the principle: Je pense, donc je suis. He clearly separated mind and matter. Breaking with tradition he founded his philosophy upon a scientific basis, through reason.

(*d*) *Literary importance of Descartes' work.* By using French instead of Latin as his vehicle of expression Descartes reached all French reading thinking people. He made more intimate the relationship between philosophy and literature. His system, applied to literature, identifies truth with beauty, an influence felt by most classical writers.

(*e*) *Bibliography.*

Brunetière: Études critiques, III; IV.
Bouillier: Histoire de la philosophie cartésienne.
Cochin: Descartes.
Fouillée: Descartes.

Hamelin: Le Système de Descartes.
Haldane: Descartes, his Life and Times.
Liard: Descartes.

2. **An opponent of Descartes: Pierre Gassendi.** (1592–1622.) Born at Champtercier in Provence. Studied and taught at Aix. Appointed professor of mathematics in Collège Royal, Paris, 1645. Teacher of Molière. Epicurean philosopher. Wrote nothing in French of permanent literary value, but important for his influence upon the libertin group and upon Molière.

Bibliography.

Brett: The Philosophy of Gassendi.
Terris: Pierre Gassendi et ses œuvres.
Thomas: La Philosophie de Gassendi.

IV. MINOR POETS OF THE PRE-CLASSICAL PERIOD.

1. **Marc-Antoine de Gérard, sieur de Saint-Amant.** (1594–1661.) Born near Rouen. Fought under the Comte d'Harcourt, 1637–1641. Travelled in England, Poland and Sweden, 1643–1649. Wrote lyric poems containing beautiful descriptions of nature, and also poems of cabaret life many of which present charming pictures of daily life. His work is irregular, verses of great beauty being frequently found between lines of a trivial nature.

Bibliography.

Durand-Lapree: Saint-Amant.
Gautier: Les Grotesques.

2. **Guillaume Colletet.** (1596–1659.) Born at Paris. Favorite of Richelieu.
Divertissements poétiques, 1631.
Autres poésies, 1642.
Épigrammes, 1653.
Poésies diverses, 1656.

3. **Vincent Voiture.** (1598–1648.) Born at Amiens. Received patronage of the comte d'Avaux and of the cardinal de la Valette. Enjoyed high favor with the Marquise de Rambouillet and also with Richelieu who entrusted him with diplomatic missions. His work is noteworthy for its grace, wit, and delicacy of expression. His chief concern was to please his readers, particularly the members of the Hôtel de Rambouillet. His work includes many forms of lighter verse. Voiture is known today chiefly for his Letters, written for the most part to his friends in Paris during his sojourns in Italy and Spain.

Bibliography.

D'Auriac: Vincent Voiture, étude biographique et littéraire.
Magne: Voiture et les années de gloire de l'Hôtel de Rambouillet.

4. **Jean-François Sarrasin.** (1604–1655.) Born at Caen.
Poésies, published 1877.

Bibliography.

Hippeau: Jean-François Sarrasin.
Mennung: Sarazin's Leben und Werke.

5. **Antoine Godeau.** (1605–1672.) Born at Dreux. In his youth a habitué

of the Hôtel de Rambouillet. In 1635 entered the church. His preaching attracted the attention of Richelieu who made him Bishop of Grasse and of Vence.

Œuvres poétiques, 1660–1663.

Bibliography.

Cognet: Godeau, évêque de Vence et de Grasse.
Kerviler: Antoine Godeau.

6. **Isaac de Benserade.** (1612–1691.) Born in Normandy. From 1651 to 1681 composed the lines of the ballets for the amusement of Louis XIV. His poetical works were published in 1875.

Bibliography.

Fournel: Les Contemporains de Molière.

7. **Georges de Brébeuf.** (1618–1661.) Born at Rouen.

Éloges poétiques, 1661.
Poésies diverses, 1658; 1662.

Bibliography.

Harmand: Essai sur la vie et les œuvres de Brébeuf.

V. THE HOTEL DE RAMBOUILLET.

1. **Origin.** Catherine de Vivonne, daughter of French ambassador at Rome and of a mother of Italian nobility, having married in 1600 the marquis de Rambouillet, was shocked at the liberty of the court of Henry IV, and pretending ill-health, remained in the Hôtel Pisani which she had had reconstructed into a permanent home. Her charm attracted to her salon the most influential people and the greatest writers of the period, among them Richelieu, the cardinal de la Valette, Malherbe, Racan, Chapelain, Voiture, Conrart, Vaugelas, Segrais, La Rochefoucauld, the Scudéry, Mairet, Rotrou, Scarron, Desmarets, Corneille and Bossuet. The most brilliant period of the Hôtel de Rambouillet was from 1618–1645 after which the salon declined until the death of the marquise in 1665.

2. **Work of the Hôtel de Rambouillet.** The habitués of this salon were known as précieux and précieuses. Their purpose was to refine French manners and the French language, excluding all vulgarity. In their search for elegance they adopted conceits and exaggerations such as

commodité de conversation *for* fauteuil.
flambeau du silence *for* lune.
ameublement de la bouche *for* dents.
conseiller de grâces *for* miroir.
bain intérieur *for* verre d'eau.
empire de Morphée *for* lit.

Their style is somewhat analogous to euphuism in England and gongorism in Spain.

3. **Influence.** In spite of these ludicrous affectations the précieux movement had beneficial results, imposing respect for the aristocracy and for good taste, eliminating the vulgarity of writers of the middle age and renaissance. It also enriched the language with many new words and expressions, and greatly helped to clarify style.

4. **Bibliography.**
   Cousin: La Société française d'après le Grand Cyrus.
   Crane: La Société française au dix-septième siècle.
   Livet: Précieux et précieuses.
   Somaize: Dictionnaire des précieuses.
   Vial et Denise: Idées et doctrines littéraires du dix-septième siècle.

VI. THE FRENCH ACADEMY.

1. **Foundation.** Nine lovers of literature began in 1626 to hold meetings at the home of Valentin Conrart (1603–1675): Cérisay, Chapelain, Desmarets, Guy, Godeau, Gombeau, the Habert brothers, and Malleville. Boisrobert having gained admittance to the number, spoke of the group to Richelieu who quickly saw the political advantage to be gained from a government of letters. After some hesitation the members consented. The name Académie Française was adopted, the first meeting held in March, 1634 and lettres patentes granted by the king 1635. The Parliament through jealousy refused to register the letters until July 10, 1637. From original 27 members the number was increased to 34 and finally to 40, including poets, dramatists, historians, letter writers, lawyers, doctors and statesmen.
2. **Early work of the Academy.** Examined new works. Attempted to intervene in the Quarrel of the Cid, drawing up the famous Sentiments sur le Cid. Planned publication of a grammar, poetics and rhetoric but later abandoned the project. Planned and put into execution the Dictionary of the Academy.
3. **Dictionary of the French Academy.** First edition appeared 1694 containing only words used by exclusive society, each word followed by its derivatives. Alphabetical order adopted in second edition 1718. Subsequent editions 1740, 1762, 1798, 1835, 1878. Work on eighth edition still in progress.
4. **Influence of French Academy.** United on equal footing eminent men regardless of rank or origin. Gave to French literature an added dignity, importance and prestige.
5. **Bibliography.**
   Bourgoin: Valentin Conrart.
   Kervilet & Barthélemy: Valentin Conrart.
   Masson: L'Académie française.
   Mesnard: Histoire de l'Académie française.
   Pellisson & d'Olivet: Histoire de l'Académie française.

THE FORMATION OF THE CLASSICAL DRAMA

I. CONDITION OF FRENCH THEATERS DURING PRE-CLASSICAL PERIOD.

In 1600 London had six theaters with skilled troupes—Paris but one. This condition largely due to the privilège du roi, granting monopoly in Paris to the Hôtel de Bourgogne. Transient Italian and Spanish troupes made the French public more discriminating and exacting. Hôtel du Marais theater established 1634. Molière's first appearance with his Illustre Théâtre 1643. After failure of Illustre Théâtre and travels in provinces,

Molière returned 1658, obtaining the Petit Bourbon theater. Molière began permanent performances in the Palais Royal 1661. After Molière's death in 1673 the Hôtel du Marais disbanded and in 1680 the Comédie Française was founded by amalgamation of the Hôtel de Bourgogne and the troupe of Molière.

II. TYPES OF PRE-CLASSICAL FRENCH DRAMA.

1. **Pastorale.** Inspired chiefly by Italian pastoral, especially Tasso's Aminta, 1573. Combined romantic emotion and action.
2. **Tragi-comedy.** Inspired by Spanish works, chiefly those of Cervantes and Montemayor. Contained a happy ending to a series of adventurous events spread over a long period of time and occurring in various places.
3. **Tragedy.** In 16th century Jodelle, Scaliger and Jean de la Taille had concentrated the tragedy into 5 acts, developing the idea of the 3 unities, of time, place, and action. Alexandre Hardy further concentrated tragedy by making it consist of the progressive preparation for a sorrowful event.
4. **Farce.**
5. **Comedy.**

III. MINOR DRAMATISTS OF THE PRE-CLASSICAL PERIOD.

1. **Alexandre Hardy.** (1569?–1632.) Employed by Hôtel de Bourgogne to furnish them with plays. Wrote hundreds of plays of which only 5 pastorals, 11 tragedies and 25 tragi-comedies were published. He eliminated the choruses typical of the Greek play and focused attention upon action. His best known plays are: Tragedies—Didon; Panthée; Coriolan; Marianne; La Mort d'Alexandre. Tragi-comedies—Elmire; Frigonde; Phraarte.

   Bibliography.

   Rigal: Alexandre Hardy et le théâtre à la fin du seizième siècle.
2. **Théophile de Viau.** (1590–1626.) (Previously cited under lyric poets.)
   Amours tragiques de Pyrame et de Thisbé, 1617 (tragi-comedy).
   Bergeries, 1619 (pastoral).
3. **Jean de Rotrou.** (1609–1650.) Born at Dreux. Educated at Paris. Began writing for stage at age of 20. Author of several tragi-comedies but more successful in comedy.
   Les Ménechmes, 1632. (Imitated from Plautus.)
   Les Sosies, 1636. (Imitated from Plautus.)
   Les Captifs, 1638. (Imitated from Plautus.)
   La Sœur, 1645. (Imitated from La Sorella of J-B. della Porta.)

   Bibliography.

   Chardon: La vie de Rotrou mieux connue.
   Sporon: Jean Rotrou. (in Danish.)
   Wandt: Pierre Corneille und Jean Rotrou.
4. **Jean de Mairet.** (1604–1686.) Born at Besançon. Went to Paris and entered service of the duc de Montmorency. Wrote his first play at age of 17. Author of both tragedy and comedy. In preface to his Silvanire, 1631, he discusses the question of the three unities. His Sophonisbe, 1634,

is the first French play in which the three unities are strictly observed.
Les Galanteries du duc d'Ossune, 1627.
Silvanire, 1631.
Sophonisbe, 1634.
Bibliography.
Bizos: Étude sur Mairet.
Dannheiser: Studien zu Jean de Mairet's Leben und Wirken.

5. **Desmarets de Saint-Sorlin.** (1595–1676.) One of the first 40 academicians. Favorite of Richelieu. Author of historical romances, epic novels and plays. In preface to his epic poems he asserts that the modern epic should give to the wonders of Christianity an importance similar to that given to pagan myths in the epics of the ancients. His comedy, Les Visionnaires, 1637, is the first French comedy in which human follies are well developed together with development of character.
Ariane, 1632. Novel.
Asphasie, 1636. Novel.
Rosane, 1639. Novel.
Les Visionnaires, 1637. Comedy.
Clovis, ou la France chrétienne, 1657. Epic.
Défense du poème héroique, 1674.
Bibliography.
Kerviler: Desmarets de Saint-Sorlin.

6. **Boisrobert.** (1592–1662.) Favorite of Richelieu. Exiled by Cinq-Mars, 1641. After death of Richelieu he was reduced to writing for transient troupes at the Foire Saint-Germain. Exiled 1655 by Mazarin, never again regaining favor or prosperity. Wrote one play of merit, La Belle Plaideuse 1654, in which manners of the day are well depicted.
La Jalouse d'elle-même, 1650.
La folle gageure, 1653.
Les trois Oronte, 1653.
La belle plaideuse, 1654.
Les généreux ennemis, 1655.
La Belle invisible, 1656.
Bibliography.
Fournel: Les Contemporains de Molière, 1.

7. **Paul Scarron.** (1610–1660.) (See also under the Novel in XVII century.) The most conspicuous representative of the genre burlesque. Wrote comedies characterized by exuberant buffoonery and vigor of style, among which are:
Jodelet ou le maître valet, 1645.
L'Héritier ridicule, 1649.
Don Japhet d'Arménie, 1653. (Imitated from Tirso de Molina.)

8. **Cyrano de Bergerac.** (1619–1655.)
(*a*) *Life.* Born at Paris. Studied in small school at Bergerac. Returned to Paris 1631, studying at Collège de Beauvais. Joined the gardes nobles 1638, distinguishing himself for his bravery. Fought against Spaniards in Flanders. In 1641 gave up military life for study under

Gassendi. Entered service of the duc d'Arpajon 1653. Killed by a beam falling from an upper story into the street, 1655.

(*b*) *Character.* Fearless, witty, gallant, generous, intelligent. A great lover of theatrical effect.

(*c*) *Characteristics as author.* Extremely versatile. His works contain an admixture of caricature, philosophy and inventive science, the latter element anticipating Swift, Voltaire and Verne. His comedy Le Pédant joué, 1654, furnished Molière with a scene in the Fourberies de Scapin.

(*d*) *Works.*

La Mort d'Agrippine, 1653. Tragedy.
Le Pédant joué, 1654. Comedy.
Les Histoires comiques des états et empires de la lune et du soleil, 1659. Fantastic novel.

(*e*) *Bibliography.*

Brun: Savinien de Cyrano Bergerac, sa vie et ses œuvres.
Dübi: Cyrano de Bergerac, sein Leben und seine Werke.
Fournel: La Littérature indépendante.
Fournel: Les Contemporains de Molière, II.
Gautier: Les Grotesques.
Lachèvre: Cyrano de Bergerac.

9. **Thomas Corneille.** (1625–1709.) Younger brother of Pierre Corneille. Successful both in tragedy and comedy. His work, although lacking the artistic finish of that of his brother, is noteworthy for its ingenuity, suppleness and romantic interest. His comedies are based largely upon Spanish models. Among his many plays are:

Tragedies:
Timocrate, 1656.
Laodice, 1668.
La Mort d'Hannibal, 1669.
Ariane, 1672.
Le Comte d'Essex, 1678.

Comedies:
L'Amour à la mode, 1653.
Don Bertrand de Cigarral, 1653.
Le Geôlier de soi-même, 1655.
Les illustres Ennemis, 1658.

Bibliography.

Régnier: Thomas Corneille, sa vie et son œuvre.

IV. BIBLIOGRAPHY OF THE FORMATION OF THE CLASSICAL DRAMA.

Breitinger: Les Unités d'Arioste avant le Cid de Corneille.
Faguet: La Tragédie en France au XVI^e^ siècle.
Fournier: Le Théâtre français au XVI^e^ et XVII^e^ siècles.
Lancaster: The French Tragi-Comedy.
Mantzius: Molière, les théâtres, le public et les comédiens de son temps. (French translation by Pellisson.)

Marsan: La Pastorale dramatique en France.
Rigal: De Jodelle à Molière.

THE NOVEL IN THE SEVENTEENTH CENTURY

I. INFLUENCES AND SOURCES.

1. French society life at dawn of seventeenth century and the précieux movement.
2. Popularity of the French dramatic pastoral.
3. Translations.
   Amyot: Les Amours pastorales de Daphnis et Chloé, 1559, from the Latin of Longus.
   Amyot: Théagène et Chariclée, 1546, from the Greek of Heliodorus.
   Herberay des Essarts: Amadis de Gaule, 1540.
4. Italian sources.
   Sanazzaro: Arcadia. French translation 1544 by Jehan Martin.
   Tasso: Aminta, 1581.
   Guarini: Pastor Fido, 1585. French translation 1593 by Roland Brisset.
5. Spanish sources.
   Montemayor: Diana enamorada, 1542. French translation 1578 by Nicolas Collin.
   Cervantes: Galatea, 1584.

II. GENERAL CHARACTERISTICS OF THE EARLY FRENCH NOVEL.

1. Extreme length.
2. Numerous lengthy, detailed descriptive passages.
3. Story usually begins in middle, after which the author goes back to relate preceding events.
4. Many incidental stories hinder the main action.
5. Main action invariably the story of love and the obstacles which it is forced to overcome.
6. Subject matter often based upon history or legend, but idealized.
7. Main characters usually patterned after same model.
8. The hero usually a gallant knight who accomplishes extraordinary deeds.
9. Most of these novels are romans à clefs, *i. e.*, the main characters represent actual contemporary celebrities.

III. THE PASTORAL NOVEL.

1. **Honoré d'Urfé. (1568–1625.)**
   (*a*) *Life.* Born at Marseilles. Studied at Collège de Tounon. In 1585 returned to paternal home in county of Forez near Lyons, where he spent many happy years until he joined the Leaguers. Twice imprisoned by his enemies. Retired to Savoie after triumph of the royal party to devote himself to literary pursuits.
   (*b*) *Works.*
   Épîtres morales, 1598.

Le Sireine, 1606.
L'Astrée, 1610.

(*c*) *The Astrée.* The first French novel. Arranged in five volumes, each divided into twelve books. Contains more than 5000 pages. Besides the main theme, the love of the shepherd Céladon for the shepherdess Astrée and the obstacles which beset them, there are 45 incidental stories. More than 100 characters take part in the story. The book had a tremendous success, finding admirers even as late as the end of the eighteenth century.

(*d*) *Bibliography.*

Bonafous: Études sur l'Astrée.
Germa: L'Astrée d'Honoré d'Urfé, sa composition, son influence.
Reure: La Vie et les œuvres de Honoré d'Urfé.
Reynier: Le Roman sentimental avant l'Astrée.

2. **Jean Ogier de Gombauld.** (1570–1666.) Mediocre novelist. Enjoyed fame among his contemporaries as a poet, but well nigh forgotten today.
Endymion, 1624. Novel.
Poésies, 1646.
Épigrammes, 1657.
Bibliography.
Kerviler: Jean Ogier de Gombauld.
Morel: Jean Ogier de Gombauld, sa vie, son œuvre.

3. **Jean-Pierre de Camus.** (1582–1653.) Bishop of Belley. Known among his contemporaries for his kindliness, charity and good humor. Wrote novels in which he attempted to turn to religious ends the popularity of the pastoral by combining the worldly love of the Astrée with the divine love which he preached. Wrote more than 50 novels which enjoyed great popularity, among which are:
Agatomphile, ou les martyrs siciliens, 1623.
Palombe, ou la femme honorable, 1624.
L'Iphigène, 1625.
Mariamne, 1629.
Bibliography.
Bayer: Jean-Pierre Camus, sein Leben und seine Romane.

IV. THE NOVEL OF ADVENTURE.

1. **Sources.** Inspired chiefly from Spanish models such as Aleman's Guzmán de Alfarache, 1599, translated into French in 1600 by Chappuis, and Don Quixote, 1605. The first part of the latter work had been translated into French in 1614 by César Oudin; the second part in 1618 by de Rosset. In 1606 Mlle de la Roche Guilhon translated Las civiles guerras of Perez de Hita, 1595.

2. **Desmarets de Saint Sorlin.** (1595–1676.) (Previously cited under minor dramatists of the pre-classical period.)
L'Ariane, 1632.
Aspasie, 1636.
Rosane, 1639.

3. **Marin le Roy de Gomberville. (1600–1674.)** Born at Paris. His novels are noteworthy for the introduction of historical elements and for their religious tone, reminiscent of Camus. Among his twenty novels are:
   La Carithée, 1621.
   Polexandre, 1632.
   La Cythérée, 1640.
   La jeune Alcidiane, 1651.
   Bibliography.
   Kerviler: Marin Le Roy, sieur de Gomberville.

4. **Gautier Coste de la Calprenède. (1609–1663.)** Born at the château de Tolgou, near Cahors. Officer in regiment of guards at Paris. King's chamberlain. Enjoyed great favor at court. Began by writing tragedies but in 1642 turned to writing novels which won for him a great reputation. Delved into history for subject-matter, but paid more attention to development of characters than his predecessors and also made his lengthy narratives run more smoothly and rapidly. His novels mark the end of the pastoral novel in France and the high point of the novel of manners and adventure.
   Cassandre, 1642–1645. 10 volumes.
   Cléopâtre, 1647. 12 volumes.
   Pharamond ou l'histoire de France, 1658–1681. In 12 volumes of which the last five were finished by Dortigues de Vaumorière.

5. **Georges de Scudéry (1601–1667) and Madeleine de Scudéry (1608–1701).** Both born at Havre of an ancient noble family of Provence. Collaborated in writing 5 novels, Georges contributing the heroic elements and enthusiasm, Madeleine the moral and psychological elements and delicacy of feeling. Events are borrowed from ancient history, but under this veneer one sees clearly a portraiture of contemporary French society life, to such an extent that their Artamène has been termed an almanach of the salons of 1649. Clélie, 1654, containing the famous Carte du Tendre, has been called a manual of seventeenth century etiquette. It marks the end of the seventeenth century heroic novel of gallantry.
   Ibrahim ou l'Illustre Bassa, 1641.
   Artamène ou le Grand Cyrus, 1649.
   Clélie, 1654.
   Almahide ou l'esclave reine, 1660.
   Mathilde d'Aguilar, 1667.
   Bibliography.
   Gasté: Mademoiselle de Scudéry et le dialogue des héros de roman.
   Rathery et Boutron: Mademoiselle de Scudéry, sa vie et sa correspondance.

V. THE REALISTIC OR BURLESQUE NOVEL.

1. **Sources.**
   (*a*) The esprit gaulois of middle age French literature, dormant during the renaissance period.
   (*b*) The natural bourgeois reaction against the idealism of the previously cited novels, which latter were the expression of cultivated society life of the nobles.

(*c*) The picaresque novels of Spain.

2. **General characteristics.**
   (*a*) Brevity. These novels do not exceed two volumes.
   (*b*) No attempt made to follow any single main action.
   (*c*) Parody of extravagances of the pastoral and heroic novels.
   (*d*) Realistic descriptions of bourgeois and provincial life.

3. **Charles Sorel.** (1599–1674.) Fertile but mediocre author. Began by writing romantic novels containing traces of realism, but later became known chiefly for his comic works. Although he produced no work of lasting literary merit, he has the honor of having written the first realistic bourgeois novel in France, Francion. Wrote upon all subjects, religion, medicine, history, science, criticism. Among his novels are:
   Histoire amoureuse de Cleagenor et Doristée, 1621.
   Histoire comique de Francion, 1623.
   Le Berger extravagant, 1627–1628.
   Polyandre, histoire comique, 1648.
   Bibliography.
   Roy: Étude sur Charles Sorel.

4. **Paul Scarron.** (1610–1660.)
   (*a*) *Life.* Born at Paris. Afflicted at age of 27 with rheumatism and gout, leaving him a cripple for life. In 1652 married the granddaughter of Agrippa d'Aubigné, Françoise d'Aubigné, who later became Mme de Maintenon, wife of Louis XIV.
   (*b*) *Characteristics as novelist.* His best-known work, the Roman comique, is a comic portrayal of the life of travelling comedians of his day, with a satirical picture of provincial life and manners. In spite of the rambling treatment of his themes, Scarron possesses great clearness of images, deftness in sketching characters, rapidity in narration and a wealth of humor. (For Scarron as dramatist, see section on minor dramatists of the seventeenth century.)
   (*c*) *Works.*
   Novels:
   Le Typhon ou la gigantomachie, 1644.
   Les Hypocrites, 1655.
   Le Roman comique, 1657.
   Satirical verse:
   Œuvres burlesques, 1643–1651.
   Le Virgile travesti en vers burlesques, 1648–1652.
   (*d*) *Bibliography.*
   Chardon: Scarron inconnu et les types des personnages du Roman comique.
   Fournel: Les Contemporains de Molière.
   Gautier: Les Grotesques.
   Magne: Scarron et son milieu.
   Morillot: Scarron, étude biographique et littéraire.

5. **Antoine Furetière.** (1620–1688.) Lawyer. One of the first 40 academicians, he disagreed with his fellow-members over the Dictionary of the

Academy and published in 1684 the first part of a dictionary of his own compilation, the result being the loss of his seat in the French Academy. Author of a volume of verse, of works of criticism and satire, and of a novel. This latter, the Roman bourgeois, 1666, depicts middle-class characters and surroundings, with no element of burlesque. The work has value through its graphic satire and clearly defined portraits, but has too slender a theme to make of it a real novel.

Le Roman bourgeois, ouvrage comique, 1666.

Dictionnaire universel, 1690.

Bibliography.

Chatelain: Quelques remarques sur Furetière et ses prédécesseurs dans le roman réaliste—Revue universelle, 1902.

Wey: Antoine Furetière, sa vie, ses œuvres, ses démêlés avec l'Académie Française—Revue contemporaine, August 11 and 15, 1852.

VI. MADAME DE LA FAYETTE. (1634–1693.)

1. **Life.** Born at Paris. Maiden name, Marie-Madeleine Pioche de la Vergne. Studied Greek, Latin and Italian under Ménage. Her father died in 1649 and her mother remarried soon afterward the Chevalier Renaud de Sévigné. Living at Paris, Marie-Madeleine now became intimate with her stepfathers relative, Mme de Sévigné, who had considerable influence upon her. In 1655 married the Comte de La Fayette. Frequented the Hôtel de Rambouillet and other literary and social circles in Paris.

2. **Condition of the novel at the time of Madame de La Fayette.** For half a century a period of decadence in the French novel had set in, due to the quarrels between the idealists and realists and also to Boileau's denunciation of the novel. Madame de La Fayette thus holds a place of her own in the history of the seventeenth century novel.

3. **Novels of Madame de La Fayette.**
   Mademoiselle de Montpensier, 1662.
   Zayde, 1670.
   La Princesse de Clèves, 1677.

4. **La Princesse de Clèves, 1677.** Published under pseudonym of Segrais, but probably entirely the work of Mme de La Fayette. A landmark in the history of the novel in that it represents the first well motivated psychological novel in France. The action is simple, dramatic and rapid, with no digressions, and written in a style remarkable for its simplicity, precision, grace and refinement.

5. **Bibliography.**

Crawford: Madame de La Fayette and her family.
de Margerie: Madame de La Fayette.
d'Haussonville: Madame de La Fayette.

VII. BIBLIOGRAPHY OF THE SEVENTEENTH CENTURY NOVEL.

Körting: Geschichte des französischen Romans im XVII Jahrhundert.
Le Breton: Le Roman au dix-septième siècle.
Morillot: Le Roman en France depuis 1610 jusqu' à nos jours.

THE CORNELIAN DRAMA

I. LIFE OF PIERRE CORNEILLE. (1606–1684.)

Born at Rouen of a family of magistrates which received titles of nobility in 1637. Received elementary education in Jesuit school at Rouen where he distinguished himself by winning prizes for Latin verse. Studied law. In 1628 purchased position of attorney-general in department of waters, forests and navigation, retaining the office until 1650. In 1629 published his first play, Mélite, a comedy, produced in Paris at opening of Théâtre du Marais. The play gained favor and had a share in assuring the permanent success of the troupe of the Prince of Orange. His first tragedy, Clitandre, 1632, met with little success. In 1633 Corneille met Richelieu and collaborated with Boisrobert, Colletet, l'Estoile and Rotrou in writing La Comédie des Tuileries, 1634, under the direction of the cardinal. The tremendous popularity of Le Cid, 1636, brought him great fame but aroused the jealousy of his rivals. Horace, 1640, Cinna, 1640, and Polyeucte, 1642, added to his steadily increasing renown. Married Marie de Lamperière 1640. Elected to French Academy 1647. The failure of his Pertharite, 1652, caused him to temporarily renounce the drama and retiring to Rouen he devoted himself to a poetical translation of the Imitation of Christ and the preparation of an edition of his works. Yielding to the entreaties of Fouquet he returned to dramatic writing, producing Œdipe, 1659. His success was, however, temporary, and his career from this time on is marked by alternate successes and failures, until the complete collapse of Suréna, 1674, forced him to permanently abandon the drama. His last years were passed amid disappointments and sorrows and his death in 1684 passed practically unnoticed.

II. WORKS.

1. **Comedies.**
   - Mélite, 1629.
   - La Veuve, 1633.
   - La Galerie du Palais, 1633.
   - La Suivante, 1634.
   - La Place Royale, 1634.
   - L'Illusion comique, 1636.
   - Le Menteur, 1643.
   - La Suite du Menteur, 1645.
2. **Tragedies.**
   - Clitandre, 1632.
   - Médée, 1635.
   - Le Cid, 1636.
   - Horace, 1640.
   - Cinna, 1640.
   - Polyeucte, 1642.
   - La Mort de Pompée, 1643.
   - Rodogune, 1644.
   - Théodore vierge et martyre, 1645.

Héraclius, 1646.
Andromède, 1650.
Don Sanche d'Aragon, 1650.
Nicomède, 1651.
Pertharite, 1652.
Œdipe, 1659.
La Toison d'or, 1660.
Sertorius, 1662.
Sophonisbe, 1663.
Othon, 1664.
Agésilas, 1666.
Attila, 1667.
Tite et Bérénice, 1670.
Psyché, 1671 (in collaboration with Molière).
Pulchérie, 1672.
Suréna, 1674.

III. THE QUARREL OF THE CID.

Rivals of Corneille, particularly Georges de Scudéry, Mairet, and Richelieu, attacked the Cid on the grounds that it was a plagiarism from Guillem de Castro, that it defended duelling which Richelieu had forbidden, that the unities were violated, and that the technique and versification were poor. The question was referred to the newly created French Academy, whose reports were so insufficiently denunciatory that Richelieu rejected them and finally turned the matter over to a committee headed by Chapelain. Their final report, the famous Sentiments de l'Académie sur Le Cid is a curious document which, in spite of its attacks, permits the reader to believe that the members of the committee were not unmindful of the merits of the play.

IV. DEVELOPMENT OF TECHNIQUE IN THE THREE FIRST GREAT CORNELIAN TRAGEDIES.

1. **Le Cid.** Does not show the full dramatic genius developed in the succeeding plays, in that external events are used to cause the solution and the lyrical element is unrestrained. The source of the drama is Las Mocedades del Cid of the Spanish dramatist Guillem de Castro, but the Cornelian version centers interest not in outward spectacle and events but in the psychological development of the emotions of two lovers who are torn between conflicting feelings of honor and love.

2. **Horace.** Corneille's great experimental play in which he attempts to put his drama beyond the reach of any attacks upon his technique such had been made by his opponents in the quarrel of the Cid. Technique is greatly strengthened by the motivation of feelings and events leading up to the murder of Camille. The lyric element is somewhat reduced.

3. **Cinna.** Represents further concentration in that the crisis depends entirely upon the psychological development of conflicting states of mind, with greater insistance upon the stoic determination of a character, regardless of external events. The lyrical element is reduced to a minimum.

V. MAIN CHARACTERISTICS OF THE CORNELIAN DRAMA.

1. Choice of historical subject-matter.
2. Modification of history to suit the needs of the author.
3. Insistence upon stoic determination of the will.
4. Depth of emotion.
5. Use of extraordinary situations.
6. Broad, noble, grandiose style.

VI. BIBLIOGRAPHY.

Deroulède: Corneille et son œuvre.
Desjardins: Le grand Corneille historien.
Dorchain: Pierre Corneille.
Faguet: En lisant Corneille: l'homme et son temps, l'écrivain et son œuvre.
Gasté: La Querelle du Cid.
Guizot: Corneille et son temps.
Lanson: Pierre Corneille.
Le Brun: Corneille devant trois siècles.
Levallois: Corneille inconnu.
Liéby: Corneille, études sur le théâtre classique.
Lisle: Essai sur les théories dramatiques de Corneille.
Steinweg: Corneille, Komposition-Studien zum Cid, Horace, Cinna, Polyeucte.

AUTHORS OF MEMOIRS AND MAXIMS

I. FRANÇOIS VI, PRINCE DE MARSILLAC, DUC DE LA ROCHEFOUCAULD. (1613–1680.)

1. **Life.** Born at Paris of one of the most illustrious families of France. Received early education under private tutors. Entered regiment of Auvergne at age of 16. Active in intrigues against Richelieu he was imprisoned in the Bastille and then exiled 1639–1642, to his château at Verteuil. Fought in the Fronde, being seriously wounded 1652 in the combat of the Porte Saint-Antoine. Retired to Verteuil 1653 after triumph of Mazarin. Returned to Paris 1656, frequenting several salons, particularly that of Mme de Sablé. Greatly shocked by the loss of two sons in 1672, his saddened old age was brightened by the friendship of Mme de La Fayette.
2. **Character.** Melancholic, pessimistic, vain, irresolute; a lover of intrigue. Delighted in conversation and company, particularly that of women.
3. **Works.**
   (*a*) *Mémoires,* 1662. Written for the most part at Verteuil, after the Fronde. Incomplete editions appeared at Rouen and in Holland during his lifetime. First complete authentic edition not published until 1874.
   (*b*) *Maximes,* 1665. Written at the salon Mme de Sablé. In general they are noteworthy for their deep observation of mankind, their skepticism, and the brilliance, terseness, pithiness and polish of their style. Self-love is a dominant theme throughout.

4. **Bibliography.**
   Bourdeau: La Rochefoucauld.
   Deschanel: Pascal, La Rochefoucauld, Bossuet.
   d'Hauterive: Le Pessimisme de La Rochefoucauld.
   Ehrhard. Sources historiques des Maximes de La Rochefoucauld.
   Hémon: La Rochefoucauld.
   Rahstede: Studien zu La Rochefoucauld's Leben und Werken.

II. CHARLES DE MARGUETEL DE SAINT-DENYS, SEIGNEUR DE SAINT-EVREMOND. (1613–1703.)

Narrowly escaping prison because of his pamphlet attacking Mazarin and the Treaty of the Pyrenees, Saint-Évremond fled to England, 1661, where he spent the remainder of his days. Buried in Westminster Abbey. Epicurean, précieux, libertin. With an easy, simple style he comments upon the various topics of interest to his century. The first authentic edition of his works appeared in 1705, two years after his death.

Bibliography.
Curnier: Saint-Évremond, sa vie et ses écrits.
Daniels: Saint-Évremond en Angleterre.
Pastrello: Étude sur Saint-Évremond et son influence.

III. PAUL DE GONDI, CARDINAL DE RETZ. (1614–1679.)

1. **Life.** Italian by birth. Nephew of archbishop of Paris, who named him his coadjutor in 1643. Allied with the Parliament and the Duke of Orleans during the Fronde. Received appointment as cardinal 1652 through court intrigue, but his attempt to overthrow Mazarin resulted in imprisonment at Vincennes. He escaped and spent the succeeding years in travel until his return to France in 1662. Spent his last years in retirement at Commercy.

2. **The Mémoires of the Cardinal de Retz.** Written between 1671–1675, and incomplete, they relate the events of his political career. Egotistical and historically unreliable, they nevertheless are noteworthy for their vigor of description, brilliance of color, and narrative interest. Retz is a penetrating psychologist in his talent for discovering motives behind events. The portraits which he draws are conspicuous even in an age when this genre was particularly well developed. The most striking general quality of the Mémoires is perhaps the animation and life-like description of the events recorded.

3. **Bibliography.**
   Gazier: Les dernières années du Cardinal de Retz.
   Michon: Études sur le Cardinal de Retz.
   Topin: Le Cardinal de Retz, son génie, ses écrits.

IV. LOUIS DE ROUVRAY, DUC DE SAINT-SIMON. (1675–1755.)

1. **Life.** Born at Versailles, son of Claude de Saint-Simon, a page and favorite of Louis XIII. Spent his early days at the château of his father at Ferté-Vidame. Presented to Louis XIV in 1691, he entered the Musketeers, but receiving no promotion in 1702, he resigned with some bitterness and went to live at the court at Versailles. After death of Louis XIV

and with the ascendancy of the Duke of Orleans, Saint-Simon figured actively in political life. Entrusted in 1722 with an embassy to Spain to solicit the hand of the Infanta in marriage to Louis XV. The death of the regent, 1723, put an end to his political and diplomatic career. Spent the remaining 32 years of his life at his château at Ferté-Vidame and at Paris, compiling his memoirs.

2. **Character.** Nervous, emotional, petty, vain, ill-tempered. Religiously inclined. Had a well-developed gift of observation and curiosity, with a talent for drawing information from others.

3. **Compilation and publication of the Mémoires.** Having read in 1730 Dangeau's Journal de la Régence, Saint-Simon found it flat and incomplete, and annotated a copy with his own additions. The results obtained inspired him with the ideas of compiling memoirs of his own. The complete manuscript was seized and deposited with the Minister of Foreign Affairs at Saint-Simon's death, and access to it granted only to a privileged few. First adequate edition, 1829, published by his grandson. More complete edition, 1856, by Chéruel. Full edition 1879–1916 by de Boislisle.

4. **Characteristics of the Mémoires.** Inaccurate and prejudiced, but sincere. Noteworthy for their scope, the relief of the pictures, and the vivacious rapidity of the narrative passages. The style shows clearly the weakening of classical perfection at the end of the century.

5. **Bibliography.**

Boissier: Saint-Simon.
Chéruel: Saint-Simon considéré comme historien de Louis XIV.
Le Breton: La Comédie Humaine de Saint-Simon.

PASCAL AND JANSENISM

I. JANSENISM.

Janssen, bishop of Ypres, died 1638 leaving manuscript of his Latin work Augustinus, a commentary of the doctrines of Saint Augustin. The Sorbonne condemned the work, published 1640, as containing five heretical propositions, which, when referred to the Court of Rome, 1650, were again condemned. The Jansenists claimed that these propositions were not to be found in Janssen's work. To the dispute was added the question of casuistry. The Catholic Church, having lost ground through the religious wars and the growth of epicureanism and free-thinking, had attempted to make religion attractive, and favored casuistry, *i. e.* a study of 'cases of conscience' with a tendency toward leniency.

II. PORT-ROYAL.

Originally a convent founded 1204. The Mother Superior, Angélique Arnauld, founded a new convent in Paris, 1625, and was there won over to the Jansenist ideas of her spiritual director, the Abbé de Saint-Cyran. Port-Royal now became the center of the Jansenist movement which interpreted religion with great austerity. Among the Jansenists of Port-Royal, known as the Messieurs de Port-Royal, were:

Antoine Le Maitre (1608–1658).

Arnauld (1612–1694), author of De la Fréquente Communion.
Nicole (1628–1695), author of Essais de morale.
Lancelot (1615–1695), author of Le Jardin de racines grecques.

III. BLAISE PASCAL. (1623–1662.)

1. **Life.** Born at Clermont-Ferrand. His father, president of the 'cour des aides' at Montferrand, acted as his son's teacher both at Clermont and at Paris, whither he had brought his family in 1631. Precocious as a youth, Pascal studied geometry at age of 12, and at 16 composed a treatise on conic sections. At 18 invented an adding-machine. Is credited with having evolved the principle of hydraulic pressure. Ill health, 1652–1654, caused him to abandon his scientific studies and, frequenting society, he became intimate with several free-thinkers. Was converted to Jansenism 1654 after a carriage accident which caused him to reflect upon his previous worldly existence. Having lost ground after the death of Saint-Cyran, the Jansenists solicited the services of Pascal who responded by defending their doctrines in his Lettres Provinciales, 1656. His last years were spent in much physical suffering. During this period he composed the fragments now known as the Pensées.

2. **Works.**
   (*a*) *Scientific.*
   Traité sur le vide, 1651?
   De l'esprit géométrique, 1654.
   (*b*) *Polemical, religious, philosophical.*
   Prière pour le bon usage des maladies, 1648.
   Lettres provinciales, 1656–1657.
   Pensées, 1670.

3. **The Lettres Provinciales.** Full title: Lettres de Louis de Montalte à un provincial de ses amis et aux Révérends Pères Jésuites sur la morale et la politique de ces Pères. Written in defense of Jansenism against casuistry and catholic church dogma. Remarkable for their keenness of observation, eloquence, irony, and logical clearness.

4. **The Pensées.** Found in scattered form among the papers of Pascal after his death. Transcribed and put into connected form, 1670, under direction of Pascal's nephew Étienne Périer. Edition by Condorcet, 1776; by the Abbé Bossut, 1779. Full revised edition, upon which modern editions are based, published at suggestion of Victor Cousin by Prosper Faugère, 1844. Pascal's main purpose in the Pensées is to bring to his contemporaries, more particularly the libertins, a full realization of the benefits of Christianity.

IV. BIBLIOGRAPHY.

Bertrand: Pascal.
Boutroux: Pascal.
Droz: Le Scepticisme de Pascal.
Giraud: Pascal, l'homme, l'œuvre, l'influence.
Hatzfeld: Pascal.
Maynard: Pascal, sa vie, son œuvre, son génie, ses écrits.

Michaut: Les Époques de la pensée de Pascal.
Paquier: Le Jansénisme.
Romanes: The Story of Port-Royal.
Sainte-Beuve: Port-Royal.
Strowski: Pascal et son temps.
Viscount Saint-Cyres: Pascal.

THE HEIGHT OF THE CLASSICAL PERIOD (1660–1685)

I. NICOLAS BOILEAU-DESPRÉAUX. (1636–1711.)

1. Life. Born at Paris of bourgeois family. Studied at Collège d'Harcourt and Collège de Beauvais. Studied law and theology. Turned to literature 1657 after death of his father who left him a fortune sufficient to secure his independence. Began by writing satires, 1660, at which time he became intimate with La Fontaine, Molière, Chapelle and Furetière. Appointed historiographer to the king 1677. Elected to French Academy 1684. Became involved in the Quarrel of Ancients and Moderns 1687. These disputes, together with physical infirmities, embittered his last years. Buried with great pomp and ceremony 1711.

2. Works.

(*a*) *Satires.* Written at various times between 1660–1705, they cover a wide range of subjects. Two important satires are:
Accord de la rime et de la raison, 1664.
A son esprit, 1667.

(*b*) *Épitres.* Written at various times between 1669–1695, on various topics such as praise of the king, literary theories, and attacks upon human follies. Well-known among them are:
Le Passage du Rhin, 1672.
Se connaître soi-même, 1674.
Rien n'est beau que le vrai, 1673.
De l'utilité des ennemis, 1677.

(*c*) *Didactic poetry.*
L'Art poétique, 1674.

(*d*) *Heroic-comic poetry.*
Le Lutrin. First 2 cantos, 1672–1674.
Last 2 cantos, 1681–1683.

(*e*) *Prose.* Numerous works among which are:
Dialogue sur les héros de romans, 1664. (An attack upon the pastoral novel and the novel of adventure.)
Traduction de Longin, 1674.
Correspondance avec Racine, 1685–1698.

3. The Art Poétique, 1674. A landmark in French literature.

(*a*) *Arrangement.* Divided into four cantos:
Canto 1: Poetry in general and the essestials of the true poet.
Canto 2: Minor poetic forms: eclogue, elegy, ode, sonnet, epigram.
Canto 3: Epic poetry, tragedy, comedy.
Canto 4: Attacks upon Claude Perrault and advice to poets.

(*b*) *Literary theories expressed in the Art Poétique.*
Truth alone is beautiful.
The poet should imitate nature which is true.
Reason should dominate the poet's work.
Poetical expression should conform to good taste.
Imitation of the ancients should be cultivated.

4. **Boileau the poet.** Boileau applies his rationalistic theories to his own poetry which is thus narrow in scope and contains little emotion or imaginative quality. His poetry does, however, possess polish, clarity, and control.

5. **Boileau the critic.** Boileau dominates the classical age as the arbiter of literature. He continued Malherbe's work of purifying diction. Accomplished a great deal in cultivating among readers a correct sense of value. His conception of originality, not as novelty of idea, but as the perfect expression of an idea recognized by all, finds constant application in the works of the greatest writers of the period. Liberating the literature of the time from all divergent forms and exaggerations such as libertinism and préciosité, he succeeded in focussing it upon one point of perfection.

6. **Bibliography.**
Alden: The doctrine of verisimilitude in French and English criticism of the seventeenth century.
Bourgoin: Les Maîtres de la critique au dix-septième siècle.
Brunetière: Histoire de l'évolution de la critique.
Lanson: Boileau.
Morillot: Boileau.
Saintsbury: A history of Criticism.

II. JEAN DE LA FONTAINE. (1621–1695.)

1. **Life.** Born of bourgeois family at Château-Thierry, where he spent his early youth. Studied theology and law at Rheims, returning to his native town in 1647 to succeed father as maître des eaux et forêts. Married Marie Héricaut 1647, but neglected position and family, living a negligent life. His first work, a translation of Terence's Eunuchus, appeared 1654. From 1657–1661 under protection of Fouquet who granted him a pension. After downfall of Fouquet, 1661, La Fontaine came under protection of the Duchesse de Bouillon and later of the Marquise de la Sablière. Elected to French Academy 1683. Having completely abandoned his family, he spent his last years at the home of M. d'Hervart.

2. **Character.** Egotistical, lacking moral responsibility and energy of will. Faithful to his friends, but parasitic in his enjoyment of their favors. A great lover of nature and humanity.

3. **Characteristics of his work.** Full of nature, highly imaginative and original, his work is remarkable for its simplicity and conciseness. No word is wasted, and full images are created with a few strokes of the pen. An infinity of small touches reproduce as many moods. Many metrical arrangements are used to suit the subject matter. His fables, miniature in form, each contain all the elements of a full comedy, with scenic background, characters, psychological observation and dramatic action. His

scintillating, spontaneous style lacks the artificiality of his contemporaries.

4. **Works.**
   (*a*) *Comedies.*
   L'Eunuque, 1654. Translation from Terence.
   Le Florentin, 1685.
   La Coupe enchantée, 1688.
   (*b*) *Fables,* Books I–VI, 1668; VII–XI, 1678; XII, 1694.
   (*c*) *Contes,* 1664, 1667, 1671, 1675.
   (*d*) *Poetry.*
   Discours à Mme. de la Sablière, 1684.
   Le Songe de Vaux, 1657–1661.
   Élégie aux Nymphes de Vaux, 1661.
   Psyché, 1669.
   Philémon et Baucis, 1685.

5. **Bibliography.**
   Faguet: La Fontaine.
   Lafenestre: La Fontaine.
   de Margerie: La Fontaine moraliste.
   Michaut: La Fontaine.
   Roche: La Vie de La Fontaine.
   Saint-Marc Girardin: La Fontaine et les Fabulistes.
   Taine: La Fontaine et ses fables.
   Vicomte de Broc: La Fontaine moraliste.
   Vossler: La Fontaine und sein Fabelwerk.
   Walckenaer: Histoire de la vie et des ouvrages de La Fontaine.

III. MOLIÈRE. (JEAN-BAPTISTE POQUELIN). (1622–1673.)

1. **Life.** Born at Paris, probably Jan. 15, 1622, son of court upholsterer. Sent to Collège de Clermont in Paris at age of 14, where he became intimate with the Prince de Conti and Chapelle. In 1641 left the Collège de Clermont to study under Gassendi in company with Chapelle and Cyrano de Bergerac. Probably studied law also. Although he had agreed in 1637 to succeed his father as tapissier et valet de chambre at court, in 1643 he abandoned this plan, and with a small inheritance left in 1632 by his deceased mother, Molière formed a theatrical troupe known as the Illustre Théâtre, which began regular performances in January, 1644. After an unsuccessful year he left Paris to play in the provinces. In 1653 his company gained the protection of the Prince de Conti. Returning to Paris, 1658, Molière played before Louis XIV and his court, and succeeded in gaining permission to play at the Petit Bourbon. In 1660, when the Petit Bourbon was torn down, he moved to the Palais Royal, a private theater which Richelieu had bequeathed to the crown at his death. In this theater, from 1661 until his death in 1673, Molière played with great success. The incessant demands of the king for new plays, and matrimonial unhappiness aggravated his ill-health during his last years.

2. **Molière's theories of the comedy.**
   (*a*) The dramatist must please his audience: "Je voudrais bien savoir si la grande règle de toutes les règles n'est pas de plaire."

(*b*) The comedy should depict manners but avoid personalities: "Son dessein est de peindre les mœurs sans toucher aux personnes."

(*c*) Characters should be depicted from real life with nature as a guide: "Lorsque vous peignez les hommes il faut peindre d'après nature."

(*d*) The comedy should be instructive: "Le théâtre a une grande vertu pour la correction."

3. **Molière's characters.** All three classes of French society are represented through personal observation: the 'peuple' whom Molière had known in the provinces, the 'bourgeoisie' in which class he had been born, and the 'noblesse' with whom he had come into contact at court.

4. **Characteristics of Molière's dramatic technique.**

(*a*) Character is stressed primarily.

(*b*) The situations produced are the natural result of the character of certain individuals.

(*c*) The plots are very little developed, and endings are often artificial.

(*d*) Humor is produced through the psychological evolution of a character rather than through play upon words or other minor artifices.

(*e*) Although Molière depicts his contemporary generation, his characters are universal types, true of all nations in all ages.

5. **Complete list of extant plays.**

La Jalousie du Barbouillé, 1650?
Le Médecin volant, 1650?
L'Étourdi, 1655.
Le Dépit amoureux, 1656.
Les Précieuses ridicules, 1659.
Sganarelle ou le cocu imaginaire, 1660.
Don Garcie de Navarre, 1661.
L'École des maris, 1661.
Les Fâcheux, 1661.
L'École des femmes, 1662.
La Critique de l'École des femmes, 1663.
L'Impromptu de Versailles, 1663.
Le Mariage forcé, 1664.
La Princesse d'Élide, 1664.
Don Juan ou le festin de pierre, 1665.
L'Amour médecin, 1665.
Le Misanthrope, 1666.
Le Médecin malgré lui, 1666.
Mélicerte, 1666.
Le Sicilien ou l'amour peintre, 1667.
Amphitryon, 1668.
George Dandin, 1668.
L'Avare, 1668.
Tartuffe, 1669. (Written 1664.)
Monsieur de Pourceaugnac, 1669.
Les Amants Magnifiques, 1670.
Le Bourgeois gentilhomme, 1670.

Psyché, 1671. (In collaboration with Quinault & Corneille.)
Les Fourberies de Scapin, 1671.
La Comtesse d'Escarbagnas, 1671.
Les Femmes savantes, 1672.
Le Malade imaginaire, 1673.

6. Bibliography.

Baluffe: Molière inconnu.
Donnay: Molière.
Huszar: Molière et l'Espagne.
Lafenestre: Molière.
Larroumet: La Comédie de Molière, l'auteur et le milieu.
Loiseleur: Les points obscurs de la vie de Molière.
Matthews: Molière.
Moland: Molière et la comédie italienne.
Moland: Molière, sa vie et ses ouvrages.
Rigal: Molière.
Schneegans: Molière.
Troloppe: Life of Molière.
Wolff: Molière, der Dichter und sein Werk.

IV. JEAN RACINE. (1639–1699.)

1. Life. Born at La Ferté-Milon. An orphan at the age of 4, he was brought up by his grandmother, Marie des Moulins. Studied at Jesuit Collège de Beauvais, at Beauvais. At age of 16 was sent to study at Port-Royal. In 1658 completed his studies at Paris at Collège d'Harcourt. His intimacy with La Fontaine alarmed his uncle, Antoine Sconin, who tried to induce him to settle down to ecclesiastical life at Uzès. Restless under the confinement of religious duties, he renounced a theological career and returned to Paris, 1663. His first tragedy, La Thébaïde, 1664, was played by Molière's company at the Palais-Royal. Involved in a controversy with Molière over the production of his second play, Alexandre le Grand, Racine withdrew the play to the Hôtel de Bourgogne, breaking irrevocably with Molière. Numerous new tragedies rapidly brought Racine to fame and to election to the French Academy, 1673. In 1677, weary with many quarrels with rivals, and won over again to Jansenism, he gave up the theater, married, and settled down to family life, writing only two more plays, Esther, 1689, and Athalie, 1691.

2. Dramatic theories of Racine. (Cf. prefaces to Britannicus and Bérénice.)
(*a*) Simplicity of plot: "Une action simple, chargée de peu de matière."
(*b*) Subordination of plot to character.
(*c*) Historical exactitude.
(*d*) Naturalness. Racine criticized the Cornelian drama as containing excessive, unnatural declamations and improbable incidents.
(*e*) Emotion: "La principale règle est de plaire et de toucher."
(*f*) Strict observance of the three unities.

3. Characteristics of Racine's drama. Based upon the above theories. Racine's method is one of concentration and of psychological analysis. Re-

ducing plot to a minimum, he analyzes the character and passions of a personality in all their phases. His style is remarkable for its elegance, precision, balance, harmony, purity and polish.

4. Dramatic works.

(*a*) *Comedies.*

Les Plaideurs, 1668.

(*b*) *Tragedies.*

La Thébaïde, 1664.
Alexandre le Grand, 1665.
Andromaque, 1667.
Britannicus, 1669.
Bérénice, 1670.
Bajazet, 1672.
Mithridate, 1673.
Iphigénie en Aulide, 1674.
Phèdre, 1677.
Esther, 1689.
Athalie, 1691.

5. Bibliography.

Deschanel: Racine.
Dreyfus-Brisac: Phèdre et Hippolyte ou Racine moraliste.
Larroumet: Jean Racine.
Lemaitre: Jean Racine.
Monceaux: Racine.
Robert: La Poétique de Racine.

EPISTOLARY LITERATURE IN THE SEVENTEENTH CENTURY

I. BUSSY-RABUTIN (ROGER DE RABUTIN, COMTE DE BUSSY). (1618–1693.)

Born at Épiry, near Autun. Cousin of Mme de Sévigné. Distinguished himself in Wars of the Fronde. Elected to French Academy 1665. Imprisoned in Bastille 1665 and exiled 1666 for the indiscretions of his pen, returning in 1682 to regain only slight favor.

Histoire amoureuse des Gaules, 1665.
Mémoires, 1696.
Correspondance, first complete edition published 1858–1859.

Bibliography.

Gérard-Gailly: Bussy-Rabutin, sa vie, ses œuvres et ses amies.

II. MADAME DE SÉVIGNÉ. (1626–1696.)

1. Life. Born at Paris. Maiden name Marie de Rabutin-Chantal. Losing both parents before 8 years of age she was brought up by her uncle, the Abbé de Coulanges. Studied under Chapelain and Ménage. Married the Marquis Henri de Sévigné 1644, and after his death in a duel, 1651, spent 3 years in seclusion near Vitré. Returning to Paris 1654, she appeared

in the Hôtel de Rambouillet and other aristocratic salons, making frequent trips to Brittany.

2. **The Letters of Mme de Sévigné.** First complete edition published by Perrin, 1734–1737–1754. Written for the most part to her daughter, Mme de Grignan. The establishment of a postal service via stage-coach in 1627 had given impetus to writing of letters which contained not merely personal matters for the recipient alone, but news in general for a group of friends, serving somewhat as a newspaper before the days of journalism. The letters of Madame de Sévigné have been described as containing light, color, and movement. Abounding in interesting detail and vivid description, they contain a fund of information and are a mirror of the life of her time. They reveal Mme de Sévigné as a writer of remarkable imagination, brilliant wit, and charming personality.

3. **Bibliography.**

Boissier: Madame de Sévigné.
Calvet: Les Idées morales de Madame de Sévigné.
Duclaux: Madame de Sévigné.
E. Malherbe: La Jeunesse de Madame de Sévigné.
Walckenaer: Mémoires sur la vie et les œuvres de Madame de Sévigné.

III. MADAME DE MAINTENON. (1635–1719.)

Life. Born in prison at Niort. Maiden name Françoise d'Aubigné. Grand-daughter of Agrippa d'Aubigné. Brought up by Mme de Neuillant. In 1652 married Paul Scarron, poet and novelist. A widow at the age of 25 she found employment at court as governess of the children of Mme de Montespan. In 1674 Louis XIV gave her the estate of Maintenon with title of marquise, and in 1685 secretly married her. Interested in the education of the daughters of poor but noble parents she founded the school of Saint-Cyr, 1686.

2. **The Letters of Madame de Maintenon.** First published by La Beaumelle 1752–1756; complete corrected edition by Lavallée, 1854. Written on personal, religious, and political matters, they lack the wit and sprightliness of the letters of Mme de Sévigné, but are noteworthy for their seriousness, clarity of expression, logical sequence of ideas, and passion for reason.

3. **Bibliography.**

De Noailles: Histoire de Madame de Maintenon.
Pilastre: La Vie et le caractère de Madame de Maintenon.
Taillandier: Madame de Maintenon.

RELIGIOUS WRITERS, PREACHERS AND MORALISTS

I. JACQUES-BÉNIGNE BOSSUET. (1627–1704.)

1. **Life.** Born at Dijon where he received his early education in a Jesuit school. Studied theology and philosophy at Collège de Navarre, Paris. In 1652 received degree of Doctor of Theology from the Sorbonne and, going to Metz, received title of archdeacon of Sarrebourg. In 1659, at invitation of Saint Vincent de Paul, went to Paris where he remained for

ten years, preaching many of his famous sermons and funeral orations. In 1669 received appointment as bishop of Condom but resigned the following year to become tutor of the Dauphin, and during the following years wrote the text-books necessary for his teaching. Elected to French Academy 1671. Bishop of Meaux 1681. His last years are marked by his disputes with the Protestants and his attack against Fénelon on the question of Quietism.

2. **Characteristics of his works.** His works comprise, in general, sermons and funeral orations, educational works, and polemical writings. His sermons and funeral orations, his best-known work, are remarkable for their sincerity, solemnity, eloquence, volume, sonority, cadence, exceptional lyric quality, and ardor.

3. **Works.** (Partial list.)

(*a*) *Sermons.* (published 1772–1778.)

Sur l'éminente dignité des pauvres, 1659.
Sur la Providence, 1662.
Sur l'ambition, 1662.
Sur la mort, 1662.

(*b*) *Funeral orations.*

D'Henriette de France, 1669.
D'Henriette d'Angleterre, 1670.
De Marie Thérèse, 1683.
Du Prince de Condé, 1687.

(*c*) *Educational works.*

Discours sur l'histoire universelle, 1681.
Politique tirée de l'Écriture Sainte, published 1709.
Traité de la connaissance de Dieu et de soi-même, first authentic edition 1741.

(*d*) *Polemical writings.*

Maximes et réflexions sur la comédie, 1694.
Relation sur le quiétisme, 1698.
Méditations sur l'Évangile, 1731.

4. **Bibliography.**

Bonet: Bossuet moraliste.
Crouslé: Bossuet et le Protestantisme.
Dimier: Bossuet.
Gandar: Bossuet orateur.
Ingold: Bossuet et le Jansénisme.
Lanson: Bossuet.
Nourrisson: Essais sur la philosophie de Bossuet.
Rébelliau: Bossuet.
Sandars: Jacques-Bénigne Bossuet.

II. NICOLAS MALEBRANCHE. (1638–1715.)

Born at Paris. Owing to delicate health studied at home during his early youth. Studied philosophy at the Collège de la Marche and theology at the Sorbonne. Entered the Oratoire 1660. Reading Descartes' Traité de l'homme in 1663 he became imbued with cartesianism and carried

on Descartes' work by writing the Recherche de la Vérité 1675. Primarily a theologian, his chief work was that of combining theology and philosophy.

Recherche de la Vérité, 1675.
Conversations métaphysiques et chrétiennes, 1677.
Traité de la nature et de la Grâce, 1681.
Méditations chrétiennes, 1683.
Traité de morale, 1684.
Méditations chrétiennes et métaphysiques, 1699.

Bibliography.

André: Vie de Malebranche.
Blampignon: Étude sur Malebranche et correspondance inédite.
Joly: Malebranche.
Laprune: La philosophie de Malebranche.

III. MINOR RELIGIOUS WRITERS.

1. **Louis Bourdaloue.** (1632–1704.) Born at Bourges. Educated under Jesuits. After ten years ministry in provinces began to teach at church of Saint Louis in Paris, 1669, attaining great popularity. His sermons are noteworthy for their analysis of vices and passions of mankind and for their logical precision. Among the most remarkable of his sermons, published by Bretonneau 1707–1734, are:

La Pensée de la mort.
Le Respect humain.
L'Ambition.
L'Hypocrisie. (Discussion of the Tartuffe quarrel.)
Le Pardon des injures.
La Médisance.

Bibliography.

Castets: Bourdaloue, la vie et la prédication d'un religieux au dix-septième siècle.
Chérot: Bourdaloue inconnu.
Feugère: Bourdaloue, sa prédication et son temps.

2. **Esprit Fléchier.** (1632–1710.) Tutor of the son of Le Fèvre de Caumartin. Bishop of Lavaur 1685. Bishop of Nîmes 1687. Known particularly for his funeral orations, 1705, 1716. First complete edition of his works published by Abbé Ducreux 1782.

Bibliography.

Delacroix: Histoire de Fléchier.
Fabre: La Jeunesse de Fléchier.
Fabre: Fléchier orateur.

3. **Jean Mascaron.** (1634–1703.) Professor in the Oratoire. Preached in provinces and at Paris. Bishop of Tulle and Agen. Known for his funeral orations, particularly those of Anne d'Autriche and Henriette d'Angleterre.

Oraisons funèbres, 1704.

Bibliography.

Lehanneur: Mascaron d'après des documents inédits.

4. **Jean-Baptiste Massillon.** (1663–1742.) Born at Hyères. Entered the Oratoire at age of 18. His success in preaching attracted the attention of Louis XIV who called him to the court where he enjoyed great popularity. Bishop of Clermont-Ferrand 1717. First edition of his sermons 1705. Complete works published by the Abbé Massillon 1745–1748.
Bibliography.
Abbé Attaix: Étude sur Massillon.
Blampignon: Massillon d'après des documents inédits.
Bayle: Massillon, étude historique et littéraire.

THE CLOSE OF THE SEVENTEENTH CENTURY

I. FRANÇOIS DE SALIGNAC DE LA MOTTE-FÉNELON. (1651–1715.)

1. **Life.** Born of noble family at the château de Fénelon in Périgord. Studied at the University of Cahors and Collège du Plessis in Paris. Entered seminary of Saint-Sulpice and would have gone as missionary to the Levant had not ill health prevented him. Ordained as priest in 1675, he became Superior of the Nouvelles Catholiques 1678. After the Edict of Nantes, was entrusted with missions in Poitou and Saintonge to win calvinists back to catholicism. Became tutor of the Duc de Bourgogne, grandson of Louis XIV, 1689, and wrote as texts for his pupil his Fables, Dialogues des morts, and Télémaque. Elected to French Academy 1693. Archbishop of Cambrai 1695. His last years were spent in replying to Bossuet's attacks upon Quietism and in a constant struggle against Jansenism.

2. **Characteristics of his works.** His works reveal the author as a poet, mystic, and man of action. Although not a great writer, he possesses a simple, gracious, full, harmonious, seductive style and a broad imagination.

3. **Representative list of works.**
(*a*) *Educational.*
Traité de l'éducation des filles, 1687.
Dialogue des morts, 1700; 1712; 1718.
Télémaque, 1699.
(*b*) *Religious.*
Sermons, 1706; 1718.
Maximes des Saints, 1695.
Traité de l'existence de Dieu, 1713.
(*c*) *Critical.*
Dialogues sur l'éloquence, 1718. (Written 1681–1686.)
Lettre à l'Académie Française, 1716. (Written 1714.)

4. **Bibliography.**
Boutié: Fénelon.
Cagnac: Fénelon: études critiques.
Janet: Fénelon.
Lemaître: Fénelon.
Saint-Cyres: Life of François de Fénelon.

II. JEAN DE LA BRUYÈRE. (1645–1696.)

1. **Life.** Born at Paris. Studied law at University of Orleans and became lawyer of Parliament of Paris. In 1673 purchased position of treasurer of finance at Caen. Through Bossuet became tutor of the Duc de Bourgogne, grandson of the great Condé, 1684. Elected to French Academy 1693.

2. **Les Caractères.** Full title: Les Caractères de Théophraste, traduits du grec, avec les Caractères ou les mœurs de ce siècle. First edition 1688. Fourth edition with many additions 1689. Present editions are based on 9th edition of 1696. Lacking definite plan and sequence, the Caractères are a series of psychological studies and observations of contemporary society. Sharing Boileau's views upon style, La Bruyère writes with perfection of form, but is distinctive from other writers by his incisive, subtle phraseology and by his attention to concrete detail. His chief methods of expression are maxims and portraits, in which he displays endless variety. A slight misanthropic pessimism pervades his work.

3. **Bibliography.**

Damien: Études sur La Bruyère et Malebranche.
Lange: La Bruyère critique des conditions et des institutions sociales.
Morillot: La Bruyère.
Pellisson: La Bruyère.

III. THE QUARREL OF THE ANCIENTS AND MODERNS.

1. **Origins.** Since the time of the Pléiade the ancients had been used as models of literary perfection. Malherbe, Balzac, Corneille, Boileau, La Fontaine and Racine had strengthened respect for them, but by their very imitation had created a literature abundant in masterpieces of literary perfection. This gave rise to the claim of some that not only did French literature now equal the classical literature of Greece and Rome, but even surpassed it. On the side of the ancients were Boileau, La Fontaine, Racine, La Bruyère, Rapin, Ménage, Huet and Mme Dacier. The moderns included Saint-Sorlin, Pierre and Charles Perrault, Fontenelle, Thomas Corneille, Pradon and Bussy-Rabutin. The dispute has become known as the Quarrel of the Ancients and Moderns, and was divided into two parts, the Boileau-Perrault controversy, and the Quarrel over Homer.

2. **The Boileau-Perrault controversy, 1687–1700.** A starting point of the quarrel may be found in Saint-Sorlin's defense of the Christian merveilleux (see page 48), an innovation which Boileau condemned in his Art Poétique, 1674. Saint-Sorlin had also upheld the superiority of the moderns in his Traité pour juger des poètes grecs, latins et français, 1670. Pierre Perrault now attacked Boileau and the ancients in the preface to his translation from the Italian of Tassoni's Secchia rapita. Grim hostilities began at a meeting of the French Academy, Jan. 27, 1687, when Charles Perrault read a poem, Le Siècle de Louis XIV, comparing the age with that of Augustus. Boileau left the meeting in protest. Perrault developed his stand by publishing his Parallèle des anciens et des modernes, 1688–1696 and Fontenelle brought forth his Digression sur les anciens et les modernes,

1688. Boileau countered the attacks with his Réflexions sur Longin, 1694. Arnauld succeeded in bringing about a reconciliation between Boileau and Perrault, but the idol of servile worship of the ancients had been greatly shattered in the public mind.

3. **The Quarrel over Homer, 1714–1716.** Mme Dacier had published in 1699 a translation of Homer's Iliad. In 1714 an abridged translation, revised to conform with more modern taste, by Houdart de la Motte (1672–1731), was interpreted as an attempt to turn into disfavor the translation of Mme Dacier, and the quarrel was resuscitated. Fénelon, in his Lettre à l'Académie, attempted a reconciliation which was finally seemingly effected by Valincourt, but an undercurrent of dissension continued for some years.

4. **Importance of the quarrel.** Behind the seeming puerility of the controversy lies an important factor. Respect for the ancients had been broken down, and a wedge had been driven between reason and tradition which the French classicists had accepted as identical. Perfect as the French classical literature had been, it was static, lacking new thought, progress and evolution. The symptoms of the dynamic eighteenth century literary and philosophical development are clearly seen in the quarrel of the ancients and moderns.

5. **Bibliography.**

Gillot: La Querelle des anciens et des modernes en France.
Rigault: Histoire de la Querelle des anciens et des modernes.
Vial et Denise: Idées et doctrines littéraires du dix-septième siècle.

THE POST CLASSICAL DRAMA

I. PHILIPPE QUINAULT. (1635–1688.)

1. **Life.** Through influence of Tristan l'Hermite, succeeded, at age of 18, in producing his Les Rivales at the Hôtel de Bourgogne. Two years later he was also having plays given at the Marais. In 1655 Tristan left him a legacy sufficient to purchase the position of valet de chambre du roi. In 1660 married Louise Goujon, a woman of wealth. Elected to French Academy 1670. Auditor in the Chambre des Comptes 1671. Author of tragedies, comedies and operas.

2. **Representative works.**

(*a*) *Tragedies.*
La Mort de Cyrus, 1656.
Amalasonte, 1658.
Astrate, 1663.

(*b*) *Comedies.*
Les Rivales, 1653.
La Mère coquette, 1664.

(*c*) *Operas.*
Alceste, 1674.
Atys, 1676.
Proserpine, 1680.
Amadis, 1684.

Roland, 1685.
Armide, 1690.

3. **Bibliography.**
Prunières: L'Opéra en France avant Lulli.
Rolland: Histoire de l'Opéra en Europe avant Lulli et Scarlatti.

II. ÉDMÉ BOURSAULT. (1638–1701.)

Born at Mussy-l'Évêque. Went to Paris at age of 13 and without previous education succeeded in becoming a dramatist of note. Adversary of Molière and Boileau. Author of a tragedy, Germanicus, 1679, but attained his chief success in his comedies, among which are:

Le Portrait du peintre ou la contre critique de l'École des Femmes, 1663.
La Satire des Satires, 1669.
Le Mercure Galant, 1679.
Ésope à la ville, 1690.
Ésope à la cour, 1701.

Bibliography.
Hoffman: Édmé Boursault nach seinem Leben und in seinen Werken.

III. BARON (MICHEL BOYRON). (1653–1729.)

Born at Paris, son of a comedian of the Hôtel de Bourgogne. Member of Molière's company. At death of Molière joined the Hôtel de Bourgogne and in 1680 played in the troupe of the amalgamated theaters which formed the Comédie Française. Author of seven comedies interesting for their portrayal of the manners of the end of the seventeenth century.

L'Homme à bonnes fortunes, 1686.

Bibliography.
Young: Michel Baron, acteur et auteur dramatique.

IV. JEAN FRANÇOIS RÉGNARD. (1695–1709.)

1. **Life.** Born at Paris, son of a wealthy merchant who died two years after his son's birth, leaving him a considerable fortune. Received an excellent education. Composed verse at age of twelve. In 1672 travelled to Italy and Constantinople and, gambling on the way, returned with 10,000 écus in excess of the sum with which he departed. After a second trip to Italy in 1676 his vessel was captured on the return trip by Algerian pirates. Taken to Algiers, Régnard was sold as a slave, but secured his ransom two years later and was liberated. Next travelled to Holland, Denmark, Sweden and Lapland, returning to France 1683. Spent his last years at his château de Grillon near Dourdan.

2. **Characteristics of his comedies.** Neither an observer nor possessing originality, Régnard owes his success to his imagination. His plays, mostly comedies of manners, abound in humor and movement. Most of his best-drawn characters are unscrupulous.

3. **Representative comedies.**
Le Joueur, 1696.
Le Distrait, 1697.

Les Folies amoureuses, 1704.
Les Ménechmes, 1705.
Le Légataire universel, 1708.

4. **Bibliography.**
Guyot: Le poète Régnard en son château de Grillon.
Toldo: Études sur le théâtre de Régnard. (Revue d'Histoire Littéraire, 1903; 1904; 1905.)

V. FLORENT CARTON, SIEUR DANCOURT. (1661–1725.)

1. **Life.** Born at Fontainebleau. Studied at Paris under Jesuits. Studied and practised law. His interest in the theater dates from his marriage to Thérèse Lenoir de la Thorillière, daughter of a famous actor. Joining the troupe of the Comédie Française, 1685, he immediately obtained success in comic rôles. At age of 57, after a brilliant theatrical career, he left the stage and, imbued with religious faith, retired to his estate of Courcelles-le-Roi in Berri where he spent his last years.

2. **Characteristics of his plays.** Written in a light, rapid, agreeable style, they are particularly noticeable for the spontaneity and naturalness of the dialogue. An excellent painter of the manners of his time, Dancourt directs his attention primarily toward the lower classes.

3. **Comedies of Dancourt.** His complete works include more than sixty comedies among which are:
Le Notaire obligeant ou les fonds perdus, 1685.
La Désolation des joueuses, 1687.
Le Chevalier à la mode, 1687.
La Maison de campagne, 1688.
La Loterie, 1697.
Les Bourgeois à la mode, 1700.
Le Galant jardinier, 1704.
Les Agioteurs, 1710.

4. **Bibliography.**
Barthélemy: La Bourgeoisie et le paysan sur le théâtre du XVII[e] siècle; la Comédie de Dancourt, étude historique et anecdotique.
Lemaître: La Comédie après Molière et le théâtre de Dancourt.

VI. ALAIN-RENÉ LESAGE. (1668–1747.) (See also under the novel in the eighteenth century.)

1. **Life.** Born at Sarzeau in Brittany. Lost both father and mother before his fourteenth year. Entered Collège de Vannes, 1682. Studied law at Paris, but renounced it in favor of a literary career. Retired to Boulogne-sur-mer, 1743, where he died four years later.

2. **Characteristics as dramatist.** Disciple of Molière and the most conspicuous dramatic writer of the transition period. In a simple style he sketches contemporary manners in vivid and telling strokes. His Turcaret is the first French play with money as a central theme, a type of play greatly developed later in the nineteenth century.

3. **Dramatic works.**
   Crispin rival de son maître, 1707.
   Turcaret, 1709.
4. **Bibliography.** See account of Lesage under the novel in the eighteenth century.

THE EIGHTEENTH CENTURY

GENERAL PERSPECTIVE OF THE EIGHTEENTH CENTURY

I. MAIN DIVISIONS.

1715–1750. Formation of the Philosophical Spirit.
1750–1789. The Philosophical Struggle.
1789–1799. The French Revolution.

II. POLITICAL CONDITIONS.

Impoverishment of France at beginning of century through:

1. Revocation of Edict of Nantes, 1685 and resultant flight of Huguenots.
2. Lavish expenditures of court of Louis XIV.
3. Financial instability of Law's Mississippi Bubble.
4. Loss of men in War of Spanish Succession, 1701–1713.
5. Territorial losses of Newfoundland and Nova Scotia under terms of Treaty of Utrecht, 1713.
6. Loss of American continental possessions and political power in India by Treaty of Paris, 1763.

Political instability of court of Louis XV, ruled by favorites such as Pompadour and Du Barry.

Breaking down of political censorship on literature.

Constant weakening of monarchial power under Louis XVI terminating in the French Revolution, 1789.

III. HISTORICAL BACKGROUND.

1. **Louis XV.** 1715–1774. (Regency of Philippe d'Orléans, 1715–1723.)
   War of Austrian Succession, 1741–1748.
   Seven Years War, 1756–1763.

2. **Louis XVI.** 1774–1792.
   Meeting of States General, May 5, 1789.
   Organization National Constituent Assembly, June 17, 1789.
   Tennis Court Oath, June 20, 1789.
   Capture of Bastille and outbreak of revolution, July 14, 1789.

3. **French Revolution.**
   Flight of Louis XVI to Varennes, June 20, 1791.
   Louis XVI accepts new constitution, Sept. 14, 1791.
   Meeting of Legislative Assembly, Oct. 1, 1791.
   War against Austria and Prussia, April 20, 1792.
   Capture of Tuileries and downfall of monarchy, Aug. 10, 1792.
   Execution of Louis XVI, Jan. 21, 1793.

Dictatorship of Robespierre and Reign of Terror, 1793–1794.
Directorate, 1795.
Napoleon's first campaign in Italy, 1796–1797.
Napoleon in Egypt, 1798–1799.
Overthrow of Directorate and establishment of consulate by Napoleon, Nov. 9, 1799.

IV. LITERARY CENTERS IN THE EIGHTEENTH CENTURY.

1. **Salons.** (Dates are those of periods of greatest influence.)
   La Cour de Sceaux of the duchesse du Maine, 1700–1753.
   Salon of Mme de Lambert, 1710–1733.
   Salon of Mme de Tencin, 1726–1749.
   Salon of Mme Geoffrin, 1749–1777.
   Salon of Mme du Deffand, 1730–1780.
   Salon of Mlle de Lespinasse, 1762–1783.
   Salon of Mme d'Épinay, 1762–1783.
   Salon of Mme de Necker, 1764–1794.
2. **Cafés.**
   Café Procope.
   Café Laurent.
   Café Gradot.

V. NEW TENDENCIES IN THE FINE ARTS.

1. **First half of the century.**
   Watteau, 1684–1721.
   Boucher, 1703–1770.
2. **Latter half of the century.**
   Chardin, 1699–1779.
   Greuze, 1725–1805.
   Fragonard, 1732–1806.
   Houdon, 1741–1828.

VI. NEW SCIENTIFIC INVESTIGATIONS.

Buffon, 1707–1788.
D'Alembert, 1717–1783.
Réaumur, 1683–1757.
Lavoisier, 1743–1794.
Lamarck, 1744–1829.
Laplace, 1749–1827.

VII. GENERAL CHARACTERISTICS OF EIGHTEENTH CENTURY THOUGHT.

1. Abandonment of the ancients as models for literary works.
2. Spirit of original investigations.
3. Abandonment of traditional ideas.
4. Abandonment of metaphysics for experimental philosophy and investigation of social problems.
5. Attention to content rather than to form; to the idea expressed rather than to its artistic rendition.

6. Literature is influenced by the works of foreign authors.
   (*a*) England: Locke, Hume, Swift, Pope, Addison, Defoe, Richardson, Gibbon.
   (*b*) Germany: Leibnitz, Gottsched, Klopstock, Lessing, Schiller, Herder, Kant.
   (*c*) Italy: Metastasio, Goldoni, Alfieri.

VIII. GENERAL WORKS OF REFERENCE ON THE EIGHTEENTH CENTURY.

Albert: La Littérature française au XVIII^e siècle.
Aubertin: L'Esprit publique au XVIII^e siècle.
Brunetière: Études sur le XVIII^e siècle.
De Crouzas-Crétet: L'Église et l'État au XVIII^e siècle.
De Witt: La Société française et la société anglaise au XVIII^e siécle.
Faguet: Le Dix-huitième Siècle; études littéraires.
E. & J. de Goncourt: La Femme au XVIII^e siècle.
Jarrin: La Province au XVIII^e siècle.
Mornet: Le Romantisme en France au XVIII^e siècle.
Mornet: Les Sciences de la nature en France au XVIII^e siècle.
Roustan: Les Philosophes et la Société française au XVIII^e siècle.
Stryienski: Le Dix-huitième Siècle.
Taine: Les Origines de la France Contemporaine, vol. 1: L'Ancien Régime.
Villemain: Tableau de la littérature française au XVIII^e siècle.
Vinet: Histoire de la littérature française au XVIII^e siècle.

THE EARLY EIGHTEENTH CENTURY

I. TRANSITIONAL AUTHORS.

1. Pierre Bayle. (1647–1706.)

(*a*) *Life.* Born at Carlat, comté de Foix, of protestant family. Studied at Toulouse. Converted by Jesuits, 1669; reconverted to protestantism, 1670. Taught in Geneva, 1670. Professor of philosophy at protestant Academy of Sedan, 1675–1681. Professor of philosophy and history at Rotterdam, 1681–1693. His courses being suppressed in 1693 by the protestant pastor Jurieu, Bayle spent the rest of his life in writing and in theological debate.

(*b*) *Principal works.*

Pensées sur la comète, 1682.
Nouvelles de la république des lettres. (Periodical published by himself from 1684 to 1687.)
Ce que c'est que la France toute catholique sous le règne de Louis XIV, 1685. (On the Revocation of the Edict of Nantes.)
Commentaire philosophique sur le "Compelle intrare" 1686. (On the Revocation of the Edict of Nantes.)
Dictionnaire historique et critique, 1697.

(*c*) *Bayle's Dictionary.* Written to rectify errors and supplement information in preceding dictionaries, particularly the Grand Dictionnaire

historique of Moréri, published 1674. It is, in reality, an encyclopedia, and anticipates later eighteenth century thought and method in its impartial exactness, spirit of curiosity, and use of modern methods of research. Its style is bright and readable, particularly in the footnotes in which Bayle intersperses many anecdotes, but has been criticized for its lack of clarity and for its touch of excessive familiarity. The work went through 40 editions between 1697 and 1740.

(*d*) *Bayle's Philosophy.* He maintains that in seeking for truth through reason man forgets that reason is prejudiced. Man finds truth in Christianity only, but even this truth is relative, some conceiving it in terms of protestantism, others in terms of catholicism. Tolerance must be observed, and man must to some extent consult his own inward conscience.

(*e*) *Influence.* Although belonging by his dates to the preceding century, Bayle influenced considerably eighteenth century thought. The Encyclopedia is an outgrowth of his Dictionary, and the articles in this latter work furnish points of departure for many philosophical writings and discussions of the eighteenth century. Among writers particularly influenced by him are: D'Alembert, Diderot, Helvétius, d'Holbach, La Mettrie and Voltaire.

(*f*) *Bibliography.*

Cazes: Pierre Bayle.
Delvolvé: Essai sur Pierre Bayle.
Lenient: Étude sur Pierre Bayle.
Smith: The Literary Criticism of Pierre Bayle.

2. Bernard le Bovier de Fontenelle. (1657–1757.)

(*a*) *Life.* Born at Rouen. Nephew of Pierre and Thomas Corneille. Educated by Jesuits. Studied law but renounced it to go to Paris, 1680, to live with his uncles and embrace a literary career. Attempts at writing tragedies meeting with failure, he finally met with success in scientific and philosophical writings. Four times rejected by the French Academy on account of his attitude in the Quarrel of Ancients and Moderns, he finally gained admission 1691 and became its perpetual secretary 1697. During his later years his exceptional wit and gifts as a conversationalist made him the dominating figure of the salons of Mme de Lambert and Mme Geoffrin.

(*b*) *Chief Works.*

Tragedies and operas.
Psyché, 1678. (Opera.)
Bellérophon, 1679. (Opera.)
Aspar, 1680. (Tragedy.)
Thétis et Pélée, 1689. (Opera.)
Énée et Lavinie, 1690. (Opera.)
Criticism.
Digression sur les Anciens et les Modernes, 1688.
Scientific and philosophical works.

Dialogues des Morts, 1683.
Entretiens sur la pluralité des mondes, 1686.
Histoire des oracles, 1687.
Éloges historiques des Académiciens,' 1708–1722.

(*c*) *Characteristics as writer.* Had exceptional talent for assimilating and disseminating knowledge. One of his greatest contributions to literature is his popularization of science. He reveals himself as a precursor of eighteenth century thought by his curiosity, skepticism, keenness of intelligence, search for truth, belief in the progress of knowledge, and attacks upon superstition.

(*d*) *Bibliography.*
Laborde-Milaa: Fontenelle.
Maigron: Fontenelle.

3. **Antoine Houdar de La Motte. (1672–1731.)** Born at Paris. Poet and dramatist. Elected to French Academy 1710. Took the part of the moderns in the Quarrel of Ancients and Moderns. Attacked the use of the unities and the necessity of verse in the tragedy. Author of many tragedies but successful in only one: Inès de Castro, 1723. Held Homer in contempt. His translation of the Iliad, 1714, renewed the Quarrel of Ancients and Moderns in the form of the Quarrel over Homer (see page 72). In poetry he emphasized thought rather than form. Among his works are:
Odes, avec un Discours sur la poésie en général et sur l'ode en particulier, 1709.
L'Iliade en vers français, avec un Discours sur Homère, 1714.
Réflexions sur la critique, 1715.
Fables nouvelles, 1719.
Œuvres de théâtre, avec plusieurs discours sur la tragédie, 1730.
Bibliography.
Dost: Houdar de La Motte als Tragiker und dramatischer Theoretiker.

II. MISCELLANEOUS WRITERS OF THE EARLY EIGHTEENTH CENTURY.

1. **Charles-Irénée Castel, abbé de Saint-Pierre. (1658–1743.)** Born at Saint-Pierre-Église in Normandy. Went to Paris 1686, where he frequented the salons of Mme de Lambert and Mme de Tencin. Elected to French Academy 1695, he was expelled in 1718 for his Discours sur la Polysynodie, in which he advocated a government by councils. Author of many 'projets,' all of which aim to promote public welfare, written on questions of commerce, taxes, noble titles, religion, medicine, celibacy of clergy, education, and universal peace. Although considered by his contemporaries as a harmless, erratic Utopian, he made many suggestions which became realities before the close of the century. Representative works are:
Projet pour rendre la paix perpétuelle en Europe, 1713–1717.
Mémoires pour l'établissement d'une taille proportionnelle, 1717.
Discours sur la Polysynodie, 1718.
Projet pour perfectionner l'Éducation, 1728.
Bibliography.
Goumy: Étude sur la vie et les écrits de l'abbé de Saint-Pierre.

Molinau: L'Abbé de Saint-Pierre.
Ringier: Der Abbé de Saint-Pierre, ein Nationalökonom des XVIII[a] Jahrhunderts.
Siégler-Pascal: Un Contemporain égaré au XVIII[e] siècle; les projets de l'abbé de Saint-Pierre.

2. **Charles Rollin.** (1661–1741.) Born at Paris. Rector of University of Paris, 1694. Principal of Collège de Beauvais, 1699, from which post he was expelled because of his Jansenistic tendencies. Devoted his later years to history, education, and literature. Among his works are:
Traité des Études, 1726–1731.
Histoire ancienne, 1730–1738.
Histoire romaine, 1738.
Bibliography.
Ferté: Rollin, sa vie, ses œuvres.

3. **Luc de Clapiers, marquis de Vauvenargues.** (1715–1747.) Born at Aix-en-Provence. Fought under the Maréchal de Villars in Italy and in War of Austrian Succession, 1742, in which latter campaign his health was permanently undermined. Returning to Paris, 1743, after vain attempts to secure a diplomatic post, he devoted his few remaining years to literature. His work reveals him as a keen psychologist, stoic, optimist, and believer in the goodness of human nature. His style is serious, clear, and free from all affectation. His chief work is his
Introduction à la connaissance de l'esprit humain, 1746.
Bibliography.
Paléologue: Vauvenargues.

CONSPICUOUS FIGURES OF THE EIGHTEENTH CENTURY

I. CHARLES-LOUIS DE SECONDAT, BARON DE LA BRÈDE ET DE MONTESQUIEU. (1689–1755.)

1. **Life.** Born at the château de la Brède, near Bordeaux, of family of ancient nobility. Studied at Collège de Juilly, 1700–1711. Judge in Bordeaux Parliament, 1714; president, 1716. His Lettres Persanes, 1721, made him instantly famous and led to his election to French Academy, 1727. To obtain material for subsequent writings he spent the years 1728–1731 in travel in Austria, Hungary, Italy, Holland, and England. Returning to La Brède he devoted his remaining years to literary production, making numerous visits to Paris where he frequented the salons of Mme de Tencin, Mme du Deffand and Mme Geoffrin.

2. **Characteristics as author.** Aimed both to please and instruct the reader. A profound scholar, he put into his work the results of extensive investigations over a wide range of subjects. His style, considered by some to be somewhat stilted, is, however, remarkable for its brevity, conciseness, and clear expression of profound thoughts.

3. **Chief works.**
Les Lettres persanes, 1721.

Le Temple de Gnide, 1725.
Considérations sur les causes de la grandeur des Romains et de leur décadence, 1734.
Dialogue de Sylla et d'Eucrate, 1745.
L'Esprit des Lois, 1748.

4. **The Lettres Persanes, 1721.** Based upon the theme that two Persians, Rica and Usbek, on a visit to Paris, maintain a correspondence with their relatives at home, in which they describe Paris as they see it. Under this thin veil Montesquieu launches a vigorous and diverting satire on French life, customs, and institutions. Social, religious, and political conditions under the Regency are amusingly and cleverly portrayed.

5. **L'Esprit des Lois, 1748.** An exposition of the relativity of human laws. Montesquieu analyzes different governments and shows that they result from moral and physical differences. The work ends with a review of the growth of French legislation from its origins in the middle age. Published in Geneva, the work ran through 22 editions in two years, and was immediately translated into many languages.

6. **Bibliography.**

Barkhausen: Montesquieu, ses idées et ses œuvres.
Dargan: The Æsthetic Doctrine of Montesquieu.
Dedieu: Montesquieu.
Faguet: Politique comparée de Montesquieu, Rousseau, at Voltaire.
Hennequin: Étude sur Montesquieu.
Sorel: Montesquieu.
Vian: Histoire de Montesquieu, sa vie et ses œuvres.
Von Auerbach: Montesquieu et son influence sur le mouvement intellectuel du XVIII^e^ siècle.
Zévort: Montesquieu.

II. VOLTAIRE (FRANÇOIS MARIE AROUET). (1694–1778.)

1. **Life.** Born at Paris of bourgeois family. Studied under Jesuits at Collège Louis-le-Grand. Introduced into society life of the day by his godfather the abbé de Châteauneuf. Became intimate with group of free-thinkers who formed the Société du Temple. Went to Holland, 1713, as page to the marquis de Châteauneuf, French Ambassador at the Hague. Returning to Paris, entered law-office. A satire attributed to his pen resulted in his imprisonment in the Bastille for 11 months in 1717. His Œdipe, played 1718, brought him immediate fame. Challenging the chevalier de Rohan to a duel, 1725, he was again imprisoned in the Bastille. Liberated five months later on condition that he leave France. Spent the years 1726–1729 in England where he came into contact with the leading men of the day. Returned to France 1729 imbued with new ideas of freedom. His Lettres philosophiques, published in a French edition 1734 brought about his exile to Cirey. Returned to Paris occasionally, gradually regaining court favor and election to French Academy in 1746. Went to Potsdam, 1750, at invitation of Frederick II, but left in 1753 after a quarrel, and after some wanderings settled at Ferney, 1759, where he continued unremittingly his literary activity. His return to Paris, 1778, shortly before his death,

to be present at a performance of his Irène, was the occasion of triumphal ceremonies and enthusiastic ovations.

2. **Character.** Decided in both his likes and dislikes. Violent toward opponents, generous toward adherents. Exceedingly vain. Unscrupulous in means of gaining wealth. Untiring in efforts to aid the oppressed. An indefatigable writer of exceptional versatility.

3. **Characteristics as author.** In general Voltaire follows the ancients as models. Adopts Boileau's theories of perfection of style and lays stress on good taste: Le meilleur goût en tout genre est d'imiter la nature avec le plus de fidélité, de force et de grâce. Prior to his residence at Ferney he reveals himself more as a man of letters; after 1759 his work is more philosophical in nature and he tends to stress ideas to a greater extent. His work in general is noteworthy for its clarity, irony, wit, imagination, and clever use of figures of speech.

4. **Voltaire as a poet.** His poetical production includes a great variety of forms: odes, epistles, criticisms, didactic poems, epic poetry, etc. In the ode and epic the restrictions caused by adherence to rules and also a lack of breadth of imagination are apparent. His Henriade, an epic with Henry IV as the central figure, is artificial and uninspiring. In lighter verse forms, however, his grace, ease, wit, and imagination have full play. Representative works are:
   La Henriade, 1728. (Epic.)
   Le Mondain, 1736. (Satire.)
   Le pauvre Diable, 1758. (Satire.)
   À Boileau, 1769. (Epistle.)
   À Horace, 1772. (Epistle.)
   Sept Discours sur l'homme, 1738. (Epistle.)
   Poème sur le désastre de Lisbonne, 1756.

5. **Voltaire as a short-story writer.** Wrote a score of so-called 'romans,' varying greatly in length and subject-matter, which represent his most popular work from the modern point of view. They are essentially voltarian in their precise imagery, compact expression, clever wit, and ease. Representative stories are:
   Cosi-Sancta, 1746.
   Zadig, ou la Destinée, 1747.
   Micromégas, 1752.
   Candide, ou l'Optimisme, 1759.
   L'Ingénu, 1767.
   L'Homme aux quarante écus, 1768.
   Histoire de Jenni, 1775.

6. **Voltaire as an historian.** Although biased in some of his opinions, Voltaire is remarkable for the breadth of his historical writings, which include narrative, political, and philosophical history. His vast range of reading, serious documentation, and ability to popularize and lend life to his subject-matter make his historical writings mark a distinct advance over the work of his predecessors. Representative works are:
   Histoire de Charles XII, 1731.

Le Siècle de Louis XIV, 1751.
Essai sur les mœurs, 1756.
Histoire de la Russie sous Pierre le Grand, 1763.
Précis du règne de Louis XV, 1768.

7. **Voltaire as a dramatist.** Greatly impressed by works of Shakespeare whose influence on Voltaire is perceptible particularly from 1730 to 1750. He continued the seventeenth century idea of concentration upon the passions of characters developed as types. Although enthusiastically admired as a dramatist by his contemporaries, he has left few actable plays of permanent interest. His comedies represent his weakest dramatic efforts. Representative plays are:

Tragedies:
Œdipe, 1718.
Brutus, 1730.
Zaire, 1732.
Alzire, 1736.
Mérope, 1743.
Sémiramis, 1748.
Tancrède, 1760.

Comedies:
Nanine ou le Préjugé vaincu, 1749.
L'Écossaise, 1760.

8. **Voltaire as a philosopher.** Influenced by Bayle's Dictionary and by the English scientists, Deists, and free-thinkers. Derived his empiricism from Locke, his egoism from Hobbes, his optimism from Shaftesbury. Admitted the existence of God but maintained that all religions evolve from fanaticism and self-interest, and create discord rather than harmony among men. Attacked social abuses and political intolerance with great vehemence. Had constructive ideas regarding social reform which have often been overlooked. Among his philosophical writings are:
Lettres philosophiques, first published in France 1734.
Éléments de la philosophie de Newton, 1738.
Pensées sur le gouvernement, 1752.
Traité sur la tolérance, 1763.
Dictionnaire philosophique, 1764.

9. **The Correspondence of Voltaire.** Includes over 12,000 letters written to more than 700 correspondents of all classes of society. Full of vital interest, they contain a vast fund of information concerning eighteenth century thought, life, and customs.

10. **Bibliography.** Works of specialized research on Voltaire are exceeding numerous. Among books of a more general nature are:
Champion: Voltaire; études critiques.
Crouslé: La Vie et les Œuvres de Voltaire.
Deschanel: Le Théâtre de Voltaire.
Desnoiresterres: Voltaire et la société française au XVIII^e^ siècle.
Faguet: La Politique comparée de Montesquieu, Rousseau et Voltaire.
Lion: Les Tragédies de Voltaire.

Maynard: Voltaire, sa vie et ses œuvres.
Morley: Voltaire.
Pellissier: Voltaire philosophe.
Tallentyre: The Life of Voltaire.

III. GEORGES LOUIS LECLERC, COMTE DE BUFFON. (1707–1788.)

1. **Life.** Born at Montbard, son of councilor in Parliament of Bourgogne. Studied in Jesuit school at Dijon, where he excelled in the sciences. Travelled in Italy, Switzerland and England, spending three months in London, 1738. Member of Academy of Sciences, 1735. Director of Jardin des Plantes, 1739–1788. Elected to French Academy, 1753.

2. **The Histoire Naturelle.** An immense work in 36 volumes, written with collaborators between 1749 and 1788, containing
   La Théorie de la terre, 1749.
   Histoire naturelle de l'homme, 1749.
   Les Quadrupèdes, 1749–1767.
   Les Oiseaux, 1770–1783.
   Les Minéraux, 1783–1788.
   Les Époques de la Nature, 1778.
   The edition of Lacépède (1796–1825) completes the work by addition of sections on reptiles and fishes.

3. **Buffon the scientist.** Although many of Buffon's theories have since been supplanted, he laid the foundations of zoölogy and anatomy. Endowed with excellent descriptive powers he did much to popularize knowledge of the animal kingdom in France.

4. **The Discours sur le Style, 1753.** Buffon's speech of acceptance of election to French Academy. He advises scientists to use a terminology comprehensible by all. Logical sequence of ideas is essential for a good style which he defines as follows: Le style n'est que l'ordre et le mouvement qu'on met dans ses pensées. His own style is pompous and majestic.

5. **Bibliography.**
   Lebasteur: Buffon.
   Dimier: Buffon.
   Flourens: Buffon; histoire de ses travaux et de ses idées.
   Michaut: Éloge de Buffon.
   Perrier: La philosophie zoölogique avant Darwin.

IV. DENIS DIDEROT. (1713–1784.)

1. **Life.** Born at Langres. Studied under Jesuits in his native town and later at Collège d'Harcourt, Paris. Breaking with his father because of his decision to follow a literary career, he spent 10 years in poverty in Paris. Imprisoned 1749 for several months at Vincennes as result of his Lettre sur les aveugles. Directed compilation of the famous Encyclopedia, 1749–1772. Lacking funds, he offered for sale his library which was bought by Catharine II of Russia, who gave him title of librarian and a pension. Visited St. Petersburg 1773 to thank his benefactress, returning the following year. Broken in health he spent the remainder of his life in literary activity.

2. **Chief works.** (Most of them published after his death.)
   (*a*) *Novels.*
   La Religieuse, 1796.
   Jacques le Fataliste, 1796.
   Le Neveu de Rameau, published 1821 in a retranslation by De Saur from Goethe's translation of 1805.
   (*b*) *Dramatic criticism.*
   Réflexions sur Térence, 1762.
   Paradoxe sur le comédien, 1830.
   (*c*) *Plays.*
   Le Fils naturel, 1757.
   Le Père de famille, 1758.
   Le Joueur, 1819.
   (*d*) *Art criticism.* Includes works of criticism of the salons of 1763, 1765, 1769, 1771, 1775, 1781, published in nineteenth century.
   (*e*) *Philosophical works.*
   De la suffisance de la religion naturelle, 1747–1770.
   Lettre sur les aveugles à l'usage de ceux qui voient, 1749.
   Le Rêve d'Alembert, written 1769, published 1830.

3. **Diderot as novelist.** His novels lack plot and proportion, but are striking for their narrative qualities and for the vivid definition of central characters. His style, noteworthy for its vocabulary, is often the most remarkable feature of the work. Morillot terms him: ce grand manieur de mots, le plus grand qui ait paru dans notre littérature de Rabelais à Victor Hugo.

4. **Diderot as dramatist.** Although his plays had little success, are full of tirades and are artificial, the dramatic theories of Diderot are of real interest. He suggests truth and naturalness on the stage. He forsees the thesis-drama in his suggestion that the theater attempt moralistic plays. He forecasts the social drama in suggesting the development of man's social status rather than his character.

5. **Diderot's style.** Bright, full of enthusiasm, flexible in its adaptation to the idea expressed, prodigious in its vocabulary. At times a poetic passage full of nature reveals him as a precursor of Bernardin de Saint-Pierre.

6. **The Encyclopedia.**
   (*a*) *Origins and publication.* Bayle's Dictionary had paved the way. The publisher Le Breton attempted to publish a translation and adaptation of the English encyclopedia by Chambers. This plan, after many vicissitudes, developed into the project of a new work directed by Diderot and d'Alembert. The work, a compilation of articles of unequal merit by many collaborators, met with great opposition as the volumes began to appear because of the ideas expressed. The complete encyclopedia was finally ready in 1772.
   (*b*) *Chief collaborators.* Diderot, d'Alembert, Jaucourt, Montesquieu, Rousseau, Voltaire, Marmontel, Turgot, Daubenton, d'Holbach, Morellet, Quesnay.
   (*c*) *Nature of the work.* Attempted to collate knowledge concerning arts,

sciences, and trades, and to show their order, relationship and development. Its influence was great in giving impetus to a spirit of scientific inquiry and progress of thought. It is claimed that the first edition of the Encyclopedia Britannica, published in Edinburgh, 1771, was undertaken as a result of the success of the French Encyclopedia.

7. Bibliography.

Collignon: Diderot, sa vie, ses œuvres, sa correspondance.
Cru: Diderot as a disciple of English thought.
Ducros: Diderot, l'homme et l'écrivain.
Ducros: Les Encyclopédistes.
Duprat: Les Encyclopédistes, leurs travaux, leur doctrine et leur influence.
Morley: Diderot and the Encyclopædists.
Reinach: Diderot.
Scherer: Diderot.

EIGHTEENTH CENTURY DRAMA

I. COMEDY.

1. Pierre Carlet Chamblain de Marivaux. (1688–1763.)

(See also under eighteenth century novel.)

(*a*) *Life.* Born at Paris. Spent youth at Riom in Auvergne, where father was director of the mint. After finishing studies returned to Paris where he became intimate with Fontenelle and frequented the salons of Mme de Tencin and Mme de Lambert. Began literary career 1712 by writing mediocre novels. Lost entire fortune in speculations under Law's system 1720, in which year he began writing for the theater.

(*b*) *Characteristics of his plays.* Exquisite and romantic in touch, light and ethereal, they reveal the love of elegance, grace and delicacy of the early eighteenth century. Marivaux evinces great skill in setting into motion conflicting interests and motives, working them up to a dénouement often evident at the outset, the interest centering in the manner in which the crisis is reached rather than in the crisis itself. He is a psychologist of love and excels in analysis of the feminine mind, but love has more of gallantry than passion in his works.

(*c*) *Marivaudage.* Used in a disparaging sense to denote inferior imitation of Marivaux' style, but in a good sense to designate the very original character of his writing. Difficult to define, it suggests an airy, tenuous charm, full of tender sentiment, which penetrates the hidden corners of the heart.

(*d*) *Representative plays.*

Arlequin poli par l'amour, 1720.
La double Inconstance, 1723.
Le Jeu de l'amour et du hasard, 1730.
Le Legs, 1736.

Les fausses Confidences, 1737.
Les Sincères, 1739.
L'Épreuve, 1740.

(*e*) *Novels.*

La Vie de Marianne, 1731–1741.
Le Paysan parvenu, 1735–1736.

(*f*) *Bibliography.*

Deschamps: Marivaux.
Fleury: Marivaux et marivaudage.
Gossot: Marivaux moraliste.
Larroumet: Marivaux, sa vie et ses œuvres.

2. **Destouches (Philippe Néricault).** (1680–1754.) Born at Tours. Studied in native city and later at Collège des Quatre Nations, Paris. Secretary to marquis de Puisieux, 1699, French ambassador to Switzerland. Spent years 1717–1723 in England in service of the abbé Dubois, ambassador to England, and while there married Dorothy Johnson. Returning to France he was elected to French Academy 1723. Purchasing an estate near Melun he spent most of his remaining years there writing a great number of plays. His works are of a restrained nature, emphasizing characters rather than manners. Among them are:

Le triple Mariage, 1716.
L'Obstacle imprévu, 1717.
Le Philosophe marié, 1727.
Le Glorieux, 1732.

Bibliography.

Hankiss: Philippe Néricault Destouches, l'homme et l'œuvre.
Leroy: Destouches.
Lindemann: Ueber Destouches Leben und Werke.

3. **Alexis Piron.** (1689–1773.) Poet and dramatist. Author of several comedies one of which is of interest for its lively style:

La Métromanie, 1738.

Bibliography.

Chaponnière: Piron, sa vie et son œuvre.

4. **Jean-Baptiste Gresset.** (1709–1777.) (See also under eighteenth century poetry.) Born at Amiens. Author of a play which is the last survivor of the comedy of character of the seventeenth century type:

Le Méchant, 1747.

Bibliography.

Cayrol: Essai sur la vie et les ouvrages de Gresset.
Wogue: Gresset.

5. **Pierre Augustin Caron de Beaumarchais.** (1732–1799.)

(*a*) *Life.* Born at Paris, son of a clock-maker. Started to follow same trade. Led a most adventurous life. Music teacher to daughters of Louis XV. Bought title of king's secretary, 1761, taking name Beaumarchais from his wealthy wife's estate. Increased his wealth through fortunate speculations. Entrusted with secret missions in England and Holland to suppress pamphlets against Louis XV.

Furnished arms to American colonists during American Revolution. His wealth confiscated during French Revolution.

(*b*) *Characteristics as dramatist.* His plays reflect the vertiginous life which he himself led, and bear the mark of his personality. They are masterpieces of the comedy of manners by the brightness and rapidity of style and plot, the sharpness of their witticisms, and the boldness of their ridicule of social abuses.

(*c*) *Comedies.*

Le Barbier de Séville, 1775.
Le Mariage de Figaro, 1784.

Bibliography.

Hallys: Beaumarchais.
de Loménie: Beaumarchais et son temps.
Lintilhac: Beaumarchais et ses œuvres.

6. **Pierre-Claude Nivelle de La Chaussée.** (1692–1754.) Born at Paris. Began to write for theater after reaching age of forty. Author of plays of little literary merit, but important in that they inaugurate the "comédie larmoyante," a falsely sentimental type of play which aims to play upon the emotions. It usually depicts a virtuous woman who undergoes many misfortunes. It is full of moral tirades and deals for the most part with domestic life. Representative works are:

La fausse Antipathie, 1733.
Le Préjugé à la mode, 1735.
L'École des maris, 1737.
Mélanide, 1741.
L'École des mères, 1744.
La Gouvernante, 1747.

Bibliography.

Lanson: Nivelle de La Chaussée et le comédie larmoyante.

7. **Michel Sedaine.** (1719–1797.) Author of comedies, comic operas and one 'drame,' Le Philosophe sans le savior, 1765, in which he follows Diderot's theory of centering attention upon domestic life, but without holding it up to ridicule.

Bibliography.

Guieysse-Frère: Sedaine, ses protecteurs et ses amis.
Günther: L'Œuvre dramatique de Sedaine.

8. **Collin d'Harleville.** (1755–1806.) Born at Maintenon. His work marks a reversion to the classical comedy. Among his plays are:

L'Inconstant, 1786.
L'Optimiste, 1788.
Les Châteaux en Espagne, 1789.
Le vieux Célibataire, 1792.

II. TRAGEDY.

1. **Prosper Jolyot de Crébillon.** (1674–1762.) Born at Dijon. Author of tragedies romantic in action but lacking depth, with a predilection for lurid, melodramatic, horrible situations. Representative works are:

Idoménée, 1705.

Atrée et Thyeste, 1705.
Électre, 1709.
Rhadamiste et Zénobie, 1711.

Bibliography.

Dutrait: Étude sur la vie et le théâtre de Crébillon.

2. **Voltaire.** (1694–1778.) (Previously cited under conspicuous figures of the eighteenth century, q. v.)

III. BIBLIOGRAPHY.

Fontaine: Le Théâtre et la philosophie au XVIII^e^ siècle.
Lenient: La Comédie au XVIII^e^ siècle.
Gaiffe: Étude sur le drame en France au XVIII^e^ siècle.

THE NOVEL IN THE EIGHTEENTH CENTURY

I. ALAIN-RENÉ LESAGE. (1668–1747.) (Previously cited under the drama at end of seventeenth century.) His Diable boiteux, 1707, a French adaptation of Guevara's Diablo cojuelo, 1641, is a tableau of Parisian bourgeois life at the beginning of the eighteenth century. His depiction of universal traits of character in his Gil Blas, 1715–1735, has made the work immortal. These novels, which mark the beginning of the roman de mœurs in France, are essentially realistic, rapid in narration, simple and without affectation, brilliant in their wit, and remarkable for the precision and relief of the portraits contained therein. His subsequent novels fall below the high standard maintained in his earlier work.

Le Diable boiteux, 1707.
Gil Bas, 1715–1735.
L'Histoire de Guzman d'Alfarache, 1732. (Adapted from the Spanish of of Aleman.)
Les Aventures de M. Robert Chevalier dit de Beauchesne, 1732.
L'Histoire d'Estebanille Gonzalès, 1734.
Le Bachelier de Salamanque, 1736.

Bibliography.

Claretie: Lesage, romancier.
Galli: Le Réalisme pittoresque chez Lesage et ses prédécesseurs immédiats.
Lintilhac: Lesage.

II. PIERRE CARLET CHAMBLAIN DE MARIVAUX. (1688–1763.) (Previously cited under eighteenth century drama, q. v.)

III. L'ABBÉ PRÉVOST (ANTOINE PRÉVOST D'ÉXILES). 1697–1763.)

Entered Jesuit order but escaped to become a soldier. Joined Benedictine order to forget an unhappy love affair, but disliking the strictness of its life escaped again, travelled in England and Holland, 1727, returned to France 1733, and came under protection of the Prince de Conti. Author of 112 novels. Brought the English novel to popular notice in France by translations of Richardson. His best known work,

Manon Lescaut, 1731, which formed the seventh volume of his Mémoirs d'un homme de qualité, is a concisely written story of overpowering love, with true pathos and admirable naturalness of style. Among his most prominent works are:

Mémoirs d'un homme de qualité, 1728–1732.
(Manon Lescaut, 1731.)
Cléveland, 1732–1739.
Le Doyen de Killerine, 1735–1740.
Translations from Richardson:
Paméla, 1742.
Clarisse Harlowe, 1751.
Grandisson, 1755.

Bibliography.

Harrisse: L'Abbé Prévost, histoire de sa vie et de ses romans.
Schroeder: L'Abbé Prévost, sa vie, ses œuvres.

IV. DENIS DIDEROT. (1713–1784.) (Previously cited under conspicuous figures of eighteenth century, q. v.)

V. BIBLIOGRAPHY.

Le Breton: Le Roman au dix-huitième siècle.
Morillot: Le Roman en France depuis 1610 jusqu'à nos jours.

EIGHTEENTH CENTURY POETRY

I. GENERAL CHARACTERISTICS.

Eighteenth century stress upon rationalism caused poetry to be looked upon askance. The verse of the period lacks inspiration, lyricism, and nature. Figures of speech, conventional expressions and periphrases abound.

II. DIDACTIC, DESCRIPTIVE, AND SATIRICAL POETRY.

1. **Louis Racine. (1692–1763.)** Youngest son of Jean Racine.
   La Grâce, 1720.
   La Religion, 1742.
2. **J.-B. Gresset. (1709–1777.)** (Previously cited under eighteenth century drama.) Complete works published 1804 from which may be mentioned:
   Ver-Vert.
   Le Carême impromptu.
   Le Lutrin vivant.
3. **Saint-Lambert. (1716–1803.)**
   Les Saisons, 1766.
4. **L'Abbé Delille. (1738–1813.)**
   Les Géorgiques, 1770. (Translated from Virgil.)
   Les Jardins, 1782.
   La Pitié, 1802.
   L'Imagination, 1806.
5. **J.-A. Roucher. (1745–1794.)**
   Les Mois, 1779.

6. **Jean-Pierre Claris de Florian.** (1755–1794.)
   Fables, 1792.

III. LYRIC POETRY.

1. **J.-B. Rousseau.** (1671–1741.)
   Odes, Cantates, Epigrammes, Epîtres et Poésies diverses, 1723.
2. **Lefranc de Pompignan.** (1709–1784.)
   Poésies sacrées sur divers sujets, 1734.
3. **Ecouchard Lebrun.** (1729–1807.) Author of odes, elegies, satires and epigrams. Complete works published in 1811.
4. **Nicolas Gilbert.** (1751–1780.)
   Le Dix-huitième Siècle, satire, 1775.
   Mon Apologie, 1778.
5. **Le Chevalier de Parny.** (1753–1814.)
   Poésies Érotiques, 1778.
   Chansons Madécasses, 1787.
   La Guerre des Dieux, 1799.

III. ANDRÉ-MARIE CHÉNIER. (1762–1794.)

1. **Life.** Born at Constantinople. Son of French consul-general. Mother Greek. Returned to France at age of three. Studied at Collège de Navarre, Paris. Entered regiment of Angoumois, 1782, but left 6 months later. Travelled in Switzerland, Italy and Greece 1783–1784. Secretary in French embassy at London, 1787–1790. Executed during Reign of Terror two days before political changes would have saved his life.
2. **Characteristics as poet.** Modern in his ideas, classic in his art: Sur des pensers nouveaux faisons des vers antiques. His poetry in general is characterized by harmonious beauty, artistic finish, and deep but restrained feeling.
3. **Works.** Published after Chénier's death. First edition, incomplete, by Latouche, 1819. First adequate edition by Becq de Fouquières, 1862. New complete edition, based on original manuscripts, begun 1908 by Dimoff, still in course of publication. Among his best known works are:
   Bucoliques:
   L'Aveugle.
   Le Mendiant.
   La Liberté.
   La Jeune Tarentine.
   Poèmes:
   Hermès.
   L'Invention.
   L'Amérique.
   Élégies.
   Iambes.
   Odes.
   Hymnes.
   Épitres.

4. **Bibliography.**
   Bertheroy: Éloge d'André Chénier.
   Faguet: André Chénier.
   Glachart: André Chénier critique et critiqué.
   Haraszti: La Poésie d'André Chénier.
   Morillot: André Chénier.

IV. BIBLIOGRAPHY OF EIGHTEENTH CENTURY POETRY.

Bertrand: La Fin du Classicisme et le retour à l'antique.
Fournel: De J.-B. Rousseau à André Chénier.
Potez: L'Élégie en France avant le Romantisme.

PRECURSORS OF ROMANTICISM

I. JEAN-JACQUES ROUSSEAU. (1712–1778.)

1. **Life.** Born at Geneva, Switzerland, son of a clockmaker. During his eventful career he served in many capacities, as clockmaker's apprentice, lackey, teacher, interpreter, musician, and copier of music. Received his only regular early education in pension conducted by the pastor Lambercier at Bossey. Left Geneva at age of sixteen and after wanderings in Savoie took up his abode at home of Mme de Warens first at Annecy, then at Chambéry, 1731. After a break with Mme de Warens he went to Paris, 1741. Accompanied French ambassador M. de Montaigu to Venice, 1743. Returning again to Paris, he married Thérèse Levasseur, an illiterate servant girl who bore him five children all of whom he put into a foundling asylum. His Discours sur les sciences et les arts, 1750, gained the prize offered by the Academy of Dijon and made him immediately famous. In 1756 took up residence at the Ermitage, a cottage in the Montmorency forest, placed at his disposal by Mme d'Épinay. Here he began several of his most famous works, finished at Montmorency after a quarrel with Mme d'Épinay, Grimm and Diderot. Condemnation of his Émile, 1762, caused his flight to Geneva. Various wanderings followed, Rousseau being convinced that his friends were leaguing against him. Went to England, 1766, but quarreled with Hume and returned to France, more than ever preyed upon by the mania of persecution. His later writings are filled with the purpose of defending himself against real and imaginary enemies.
2. **Character.** Sincere, singularly sensitive, unstable, unsociable, independent in observance of social conventions, idealistic.
3. **Characteristics as writer.** Believed in the perfectibility of man. Nature is good, society evil, and man has been corrupted by society. Protested against the philosophy of reason, substituting philosophy of the heart. A Deist in religion, refusing to believe in the necessity of the church as an intermediary, but felt, rather than reasoned, that God exists. Has been called the founder of romanticism, in that he centered interest upon the personal emotions of man. His style differs from that of other eighteenth century writers in its eloquence, sweeping breadth, harmony, and development of nature.

4. **Chief works.**
   (*a*) *Philosophical.*
   Si le rétablissement des sciences et des arts a contribué à épurer les mœurs, 1750.
   Discours sur l'origine et les fondements de l'inégalité parmi les hommes, 1755.
   Lettre à d'Alembert sur les spectacles, 1758.
   Julie, ou la Nouvelle Héloïse, 1761.
   Le Contrat Social, 1762.
   Émile, 1762.
   (*b*) *Apologetic works.*
   Rousseau juge de Jean-Jacques, 1776.
   Les Confessions, 1781–1788.

5. **Julie, ou la Nouvelle Héloïse, 1761.** Romantic novel, full of love and nature, revealing the influence of Richardson's Clarissa Harlowe, to which Rousseau adds emotional episodes of his own life. The form used is that of exchange of letters.

6. **Le Contrat Social, 1761.** Contains Rousseau's views on liberty of man who is oppressed by society. These theories were put into practice by the events of the French Revolution. Rousseau denies that the right of the strongest is the correct political basis, and advocates individual equality.

7. **Émile, 1762.** Treatise on education in which Rousseau develops a system of education free from traditions and conventions, which gives the child freedom to develop his own inclinations under the guidance of a preceptor.

8. **The Confessions.** Published 1781–1788. Written between 1762 and 1700 when Rousseau believed himself the victim of persecutions. A monument in Romantic literature in its development of the personal element.

9. **Bibliography.**
Beaudouin: La Vie et les Œuvres de Jean-Jacques Rousseau.
Champion: Jean-Jacques Rousseau et la Révolution Française.
Chuquet: Jean-Jacques Rousseau.
Ducros: Jean-Jacques Rousseau.
Gran: Jean-Jacques Rousseau.
Lemaître: Jean-Jacques Rousseau.
Macdonald: Jean-Jacques Rousseau, a New Criticism.
Masson: La Religion de Jean-Jacques Rousseau.
Morley: Rosseau.

II. BERNARDIN DE SAINT-PIERRE. (1737–1814.)

1. **Life.** Born at Havre. Studied civil engineering. Travelled extensively in Holland, Russia, Poland, Germany and Austria. In 1771 became intimate with Rousseau, and, believing himself also a victim of society, and adoring nature, became his disciple. Professor in École Normale.

2. **Representative works.**
   Études de la Nature, 1784.
   Paul et Virginie, 1787 (exotic novel).
   Harmonies de la nature, (written 1796; published 1815).

3. **Characteristics as author.** Believed with Rousseau in the natural goodness of man and in the goodness and bounty of nature. Agreed with Rousseau that social life became better as it approached nature. His work is full of color, music, and poetical expression. Although a precursor of romanticism, he differs from the Romanticists in that he remains objective in his descriptions of nature.

4. **Bibliography.**

Barine: Bernardin de Saint-Pierre.
Maury: Étude sur la vie et les œuvres de Bernardin de Saint-Pierre.
Souriau: Bernardin de Saint-Pierre.

THE NINETEENTH CENTURY

GENERAL PERSPECTIVE OF THE NINETEENTH CENTURY

I. HISTORICAL BACKGROUND.

1. Consulate under Napoleon Bonaparte, 1799–1804.
Napoleon's second Italian campaign, 1800.
Peace of Lunéville, 1801.
Peace of Amiens, 1802.
Napoleon becomes Emperor Napoleon I, May 18, 1804.

2. First Empire. 1804–1814.
Battle of Trafalgar, Oct. 21, 1804.
Battle of Austerlitz, Dec. 2, 1804.
Battle of Jéna, July 7, 1807.
Napoleon in Russia, 1812.
Battle of Leipzig, Oct. 16-19, 1813.
Abdication of Napoleon and exile to Elba, 1814.
First restoration of Bourbons under Louis XVIII, 1814.

3. The Hundred Days.
Napoleon returns to France, Mar. 1, 1815.
Battle of Waterloo, June 18, 1815.
Second restoration of Louis XVIII, 1815.

4. Louis XVIII, 1815–1824.

5. Charles X, 1824–1830.
Revolution of July, July 27–29, 1830.

6. Louis Philippe and the Constitutional Monarchy, 1830–1848.
Revolution of February, Feb. 22–24, 1848.

7. Second Republic. 1848–1851 under Louis Napoleon, president.
Coup d'état, Dec. 2, 1851. Louis Napoleon assumes dictatorship and becomes Emperor Napoleon III, Dec. 2, 1851.

8. Second Empire. 1851–1870.
Crimean War, 1854–1856.
Austrian War, 1859.
Mexican expedition, 1862–1867.
Franco-Prussian War, 1870.
Battle of Sedan, Sept. 2, 1870, marking end of second empire and setting up provisional republic under Gambetta.

9. Third Republic. 1871 to date.
Commune, 1871.

II. GENERAL WORKS OF REFERENCE ON THE NINETEENTH CENTURY.

Brunot: La Langue française au XIX^e siècle.
Faguet: Le Dix-neuvième siècle; études littéraires.
Faguet: Politiques et moralistes du XIX^e siècle.
Pellissier: Le Mouvement littéraire au XIX^e siècle.
Strowski: Tableau de la littérature française au XIX^e siècle.

THE ROMANTIC SCHOOL
(1800 to about 1850)

I. INFLUENCES PRODUCING ROMANTICISM.

1. Rousseau's ideas concerning nature and perfectibility of man.
2. English influences.
   (*a*) The novels of Richardson translated by l'Abbé Prévost.
   (*b*) The poetry of Byron.
   (*c*) The novels of Sir Walter Scott.
3. German influences.
   (*a*) Eighteenth century German writers brought to notice of the French by Mme de Staël.
   (*b*) Influence of contemporary German authors such as Goethe, Hoffman, Novalis, Hölderlin, Tieck, de la Motte Fouqué, Chamisso, Heine.
4. New conceptions of liberty brought about by the French Revolution.
5. The Napoleonic Wars, resulting in awakening of interest in foreign lands and literatures.

II. MAIN CHARACTERISTICS.

1. Cult of nature.
2. Egoism.
3. Harmonious style.
4. Idealization of plot.
5. Idealization of characters.
6. Melancholy.
7. Interest in foreign countries.
8. Development of local color.

III. MADAME DE STAËL. (1766–1817.)

1. **Life.** Born at Paris. Daughter of Jacques Necker, professor of law in University of Geneva, later minister of Louis XVI. Spent a happy and tranquil youth. Married the baron de Staël-Holstein, Swedish ambassador at Paris, 1786. Deeply interested in politics during French Revolution. Attempted to protect refugees during Reign of Terror and was forced to flee to Coppet, Switzerland. Returned to Paris 1797. Travelled extensively in Germany and Italy. Remarried 1811 to Albert de Rocca, Swiss. Travelled after second marriage in Austria, Russia, Sweden and England.
2. **Character:** Generous, imaginative, emotional, energetic, religious.
3. **Characteristics as writer.** Possessed a clear, concise, animated, conver-

sational style. Her descriptions are tinged with vagueness and lack color. Had an unusual critical sense.

4. **Works of criticism.**
   De la littérature, 1800.
   De l'Allemagne, 1813. (Written 1810.)
5. **Novels.**
   Delphine, 1802.
   Corinne, 1807.
6. **Bibliography.**
   Lady Blennerhasset: Madame de Staël et son temps.
   Dejob: Madame de Staël et l'Italie.
   P. Gautier: Madame de Staël et Napoléon.
   Ritter: Notes sur Madame de Staël.
   Sorel: Madame de Staël.
   Souriau: Les Idées morales de Madame de Staël.
   Stevens: Madame de Staël; a study of her life and times.

IV. FRANÇOIS-RENÉ DE CHATEAUBRIAND. (1768–1848.)

1. **Life.** Born at Saint-Malo, tenth child in noble but not wealthy family. Youth marked by sadness. Travelled in United States 1791. Joined army of émigrés 1792. Wounded at siege of Thionville and took refuge in England 1793. Returned to France 1800. Active politically until 1806. Travelled in Greece, Asia Minor, Palestine and Egypt 1806–1807. Elected to French Academy 1811. Returned to political life during second restoration. Spent last years of his life 1830–1848 in retirement.
2. **Character.** Proud, impulsive, ambitious, highly imaginative, melancholy. More of a genius than an intellectual. Had an extraordinary talent for languages.
3. **Characteristics as author.** Possessed a poetic, harmonious, oratorical style. Produced some of the most delicate musical prose in French. A great literary artist. Attracted by the beautiful primarily. Expressed emotions rather than facts.
4. **Representative works.**
   Atala, 1801.
   Génie du christianisme, 1802.
   Atala et René, 1805.
   Les Martyrs, 1809.
   Itinéraire de Paris à Jérusalem, 1811.
   Mémoires d'outre-tombe (posthumous), 1849.
5. **Bibliography.**
   Benoit: Chateaubriand, sa vie et ses œuvres.
   Collombet: Chateaubriand.
   Comte de Marcellus: Chateaubriand et son temps.
   De Lescure: Chateaubriand.
   Giraud: Chateaubriand; études littéraires.
   Sainte-Beuve: Chateaubriand et son groupe littéraire.

Vacquerie: Chateaubriand, sa vie et ses œuvres.
Villemain: Chateaubriand, sa vie, ses ouvrages et son influence.

V. ALFRED DE VIGNY. (1797–1863.)

1. **Life.** Born at Loches, son of soldier of Seven Years War. Entered army at age of 17, spending 14 years in service. Married 1828. Protracted illness of himself and his wife augmented his pessimistic turn of mind. Elected to French Academy 1845. Lived in seclusion from 1849 until his death.

2. **Character.** A stoic and recluse. Profound thinker. Lacked imagination and egoism.

3. **Characteristics as author.** A studied pessimism pervades his work, embodied in his own phrase of abnegation: Souffre et meurs sans parler. His works are impersonal and symbolical, each concentrating upon a central idea. His style is sober, unassuming, and forceful.

4. **Poetical works.**
   Poèmes antiques et modernes, 1822–1826.
   Les Destinées, 1864.

5. **Novels.**
   Cinq-Mars, 1826. (Historical.)
   Stello, 1832.
   Servitude et grandeur militaires, 1835.

6. **Drama.**
   Othello, 1829.
   La Maréchale d'Ancre, 1830.
   Quitte pour la peur, 1833.
   Chatterton, 1835.
   Le Marchand de Venise, 1839.

7. **Bibliography.**
   Baldensperger: Alfred de Vigny.
   Dorison: Alfred de Vigny, poète philosophe.
   Dupuy: Alfred de Vigny.
   A. France: Alfred de Vigny.
   Lauvrière: Alfred de Vigny.
   Porry: Alfred de Vigny.
   Séché: Alfred de Vigny et son temps.

VI. VICTOR HUGO. (1802–1885.)

1. **Life.** Born at Besançon, son of General Hugo and Sophie Trébuchet. Followed father in Spain and Italy during early youth. Attended Collège des Nobles at Madrid. At the fall of the Empire, returned to Paris, living at former Couvent des Feuillantines. Studied at Collège de Louis-le-Grand at Paris where he wrote a tragedy, 'Irtamène' at age of 14, and edited a small newspaper, 'Le conservateur littéraire.' Published first edition of 'Odes' 1822 for which he received a pension from Louis XVIII. Married Adèle Foucher 1822. Elected to French Academy 1841; peer of France 1846. Became

leader and orator of democratic party and persuaded Louis-Philippe to permit the return of Louis-Napoleon Bonaparte, who became president of France in 1849 and overthrew the government in 1851, exiling Hugo on account of his opposition to him and to the empire. Spent 18 years in Jersey and Guernsey and at Brussels. Returned to Paris after revolution of Sept. 4, 1870. Last 15 years of his life spent in happiness and great popularity.

2. **Character.** Proud, impulsive, humanitarian, sympathetic. Great lover of home and children. Dominated by emotions. Indefatigable worker. Not very original. Not a philosopher. Visualized all things in their symbolical significance.

3. **Characteristics as author.** Most versatile of the romantics. Extraordinary vocabulary. Fine sense of musical value of syllables and words. A style rich in metaphors and abounding in color. A great poet. Broke all traditions in his verse forms. His novels lack unity and proportion, relying for their success upon their powerful descriptions and interesting relating of events. His dramas represent his weakest work.

4. **Poetical works.**
   Odes et Ballades, 1822.
   Odes et Ballades, 1826.
   Les Orientales, 1829.
   Les Feuilles d'automne, 1831.
   Les Chants du crépuscule, 1835.
   Les Voix intérieures, 1837.
   Les Rayons et les Ombres, 1840.
   Les Contemplations, 1856.
   Les Chansons des rues et des bois, 1865.
   L'Année terrible, 1872.
   La Légende des Siècles, 1859, 1877, 1883.
   L'Art d'être grand'père, 1877.
   Les quatre Vents de l'esprit, 1881.

5. **Novels.**
   Han d'Islande, 1823.
   Bug Jargal, 1825. (Written 1818.)
   Le dernier Jour d'un condamné, 1829.
   Notre-Dame de Paris, 1831.
   Claude Gueux, 1834.
   Les Misérables, 1862.
   Les Travailleurs de la mer, 1866.
   L'Homme qui rit, 1869.
   Quatre-vingt-treize, 1874.

6. **Drama.** All of Hugo's plays are characterized by idealization of characters and plot, and possess great lyric beauty. The preface to his Cromwell, 1827, is justly famous. In it Hugo attempts to justify the new romantic drama, free from the trammels of classicism.
   Cromwell, 1827.
   Hernani, 1830.

Marion Delorme, 1831.
Le Roi s'amuse, 1832. (Source of Rigoletto.)
Lucrèce Borgia, 1833.
Marie Tudor, 1833.
Angelo, 1835.
Ruy Blas, 1838.
Les Burgraves, 1843.
Torquemada, 1882.

7. **Miscellaneous works.**
Littérature et philosophie mêlées, 1834.
Le Rhin, 1842.
Napoléon le Petit, 1852.
L'Histoire d'un crime, 1852.
William Shakespeare, 1864.

8. **Bibliography.**
Asseline: Victor Hugo intime.
Biré: Victor Hugo avant 1830.
Biré: Victor Hugo après 1830.
Biré: Victor Hugo après 1852.
Brunetière: Victor Hugo.
Dupuy: Victor Hugo, l'homme et le poète.
Huguet: Le sens de la forme chez Victor Hugo.
Mabilleau: Victor Hugo.
Renouvier: Victor Hugo, le poète, le philosophe.
Rigal: Victor Hugo, poète épique.
Séché: Victor Hugo et les poètes.
Souriau: Les Idées morales de Victor Hugo.
Swinburne: Study of Hugo.

VII. GEORGE SAND (LUCILE AURORE DUPIN). (1804–1876.)

1. **Life.** Born at Paris, daughter of Maurice Dupin, great-grand-daughter of Marshal Maurice du Saxe. Early youth spent at Nohant in Berry in atmosphere of family dissensions. Spent years 1817–1820 at Convent of English Augustinians at Paris. Returned to Nohant, marrying the baron de Dudevant 1822. Separated from him 1831, going to Paris to earn her own living. Turned to literature under influence of Jules Sandeau, aiding him in writing 'Rose et Blanche.' First novel of her own, 'Indiana' appeared 1831. Accompanied Alfred de Musset to Venice, 1833. Her later years spent in seclusion at Nohant.
2. **Character.** Sympathetic, imaginative, patient, idealistic, highly emotional.
3. **Characteristics as authoress.** Remarkable fluency and simplicity of style. Her work is lyric, full of deep passion, with idealization of country folk.
4. **Stages in her writings.** George Sand wrote over 100 novels, which may be classified for convenience as follows:
(*a*) *Novels of Love.*
Indiana, 1831.
Valentine, 1832.

Lélia, 1833.
Jacques, 1834.
Mauprat, 1836.

(*b*) *Novels of Humanity.*
Le Compagnon du Tour de France, 1840.
Consuelo, 1842.
Le Meunier d'Angibault, 1845.
Le Péché de M. Antoine, 1847.

(*c*) *Novels of Nature.*
La Mare au Diable, 1846.
La petite Fadette, 1849.
François le Champi, 1850.
Les Maîtres sonneurs, 1853.

(*d*) *Novels of Home.*
Les beaux messieurs de Boisdoré. 1858.
Le Marquis de Villemer, 1860.
Jean de la Roche, 1861.

5. **Bibliography.**
Caro: George Sand.
Devaux: George Sand.
Doumic: George Sand.
Karénine: George Sand.
Mariéton: George Sand et Alfred de Musset.
Moselly: George Sand.

VIII. THE IDEALISTS.

1. **Jules Sandeau. (1811–1883.)** Born at Aubusson.
Mademoiselle de Seiglière, 1848.
Un Héritage, 1849.
Sacs et parchemins, 1851.
La Maison de Penarvan, 1858.

2. **Octave Feuillet. (1821–1891.)** Born at Saint-Lô.
Le Roman d'un jeune homme pauvre, 1858.
Un Mariage dans le monde, 1875.

3. **Eugène Fromentin. (1820–1876.)** Born at La Rochelle.
Un Été dans le Sahara, 1857.
Une Année dans le Sahel, 1859.
Dominique, 1863.

IX. THÉOPHILE GAUTIER. (1811–1872.)

1. **Life.** Born at Tarbes. Brought to Paris at age of three. Attempted painting, but turned to literature, writing poetry, short-stories, novels, and criticisms of art and drama for Paris newspapers. In 1840 travelled in Italy, Algeria, Russia and the Orient.

2. **Literary characteristics.** A great advocate of art for art's sake. Excellent stylist. His work is rich in color and symbols, with a paucity of ideas. Developed appreciative criticism in France. Unusual plasticity of

style. Has been called the pivot about which romanticism and realism turn.

3. **Poetical works.**
   Albertus, 1832.
   Espana, 1845.
   Émaux et camées, 1852.

4. **Novels.**
   Mademoiselle de Maupin, 1835.
   Jettatura, 1857.
   Le Roman de la Momie, 1858.
   Le Capitaine Fracasse, 1863.

5. **Works of travel.**
   Voyage en Espagne, 1840.
   Voyage en Italie, 1852.
   Voyage en Orient, 1854.
   Voyage en Russie, 1866.

6. **Works of criticism.**
   Les Grotesques, 1833.
   Histoire du Romantisme, 1874.
   Histoire de l'art dramatique depuis vingt-cinq ans, 1858.

7. **Bibliography.**
   Bergerat: Théophile Gautier.
   Cassagne: La Théorie de l'art pour l'art.
   Feydeau: Théophile Gautier.
   Maxime du Camp: Théophile Gautier
   Richet: Théophile Gautier, l'homme, la vie et l'œuvre.

X. THE ROMANTIC POETS.

1. **Pierre-Jean Béranger.** (1780–1857.) Born at Paris. Attained immense popularity through his chansons.

2. **Alphonse de Lamartine.** (1790–1869.)
   (*a*) *Life.* Born at Mâcon. Spent early youth at Milly. Secretary of embassy at Florence, 1821. Travelled in Orient 1830. Interested and active in politics 1833–1848. Last years spent in financial distress.
   (*b*) *Characteristics as poet.* Deeply emotional, sensitive, melancholy, religious, idealistic. Wrote spontaneously with little thought for art. Love, nature, and death all have a place in his poetry.
   (*c*) *Poetical works.*
   Méditations poétiques, 1820.
   Nouvelles méditations, 1823.
   La Mort de Socrate, 1823.
   Harmonies poétiques et religieuses, 1830.
   Jocelyn, 1836.
   La Chute d'un ange, 1838.
   Recueillements poétiques, 1839.
   (*d*) *Influence.* Revolutionized French poetry by the introduction of the personal element forgotten in France since the sixteenth century.

(*e*) *Bibliography.*

Alexandre: Souvenirs sur Lamartine.
Jean des Coignets: Lamartine.
Deschanel: Lamartine.
de Pomairols: Lamartine.
Doumic: Lamartine.
Rod: Lamartine.
Séché: Lamartine de 1816 à 1830.
Whitehouse: The Life of Lamartine.
Zyromsky: Lamartine, poète lyrique.

3. **Alfred de Vigny.** (1797–1863.) (Previously cited.)
4. **Victor Hugo.** (1802–1885.) (Previously cited.)
5. **Gérard de Nerval.** (1808–1855.) Born at Paris.

Poésies complètes, 1877.

6. **Alfred de Musset.** (1810–1857.)

(*a*) *Life.* Born at Paris. Brilliantly successful as student at Lycée Henri IV. Admitted to cénacle of Victor Hugo at age of 18. Died at age of 47 as a result of intemperate life.

(*b*) *Character.* Brilliant, intelligent, witty, egoistical, a spoiled child.

(*c*) *Characteristics as poet.* Not a pessimist, but delights in reflecting upon past events of a melancholy nature. Essentially the poet of love of the nineteenth century. His work is spontaneous and not the result of studied effort. It is noticeable for its emotion, delicacy, charm, soft shading, simplicity, and ease.

(*d*) *Poetical works.*

Premières poésies, 1829–1835.
Contes d'Espagne et d'Italie, 1830.
Rolla, 1835.
Nuit de mai, 1835.
Nuit de décembre, 1835.
Nuit d'août, 1836.
Poésies nouvelles, 1836–1852.
Nuit d'octobre, 1837.

(*e*) *Novels and short-stories.*

La Confession d'un enfant du siècle, 1836.
Contes et Nouvelles, 1838–1853.

(*f*) *Drama.* Mostly comédies-proverbes.

On ne badine pas avec l'amour, 1834.
Lorenzaccio, 1834.
Il ne faut jurer de rien, 1836.
Il faut qu'une porte soit ouverte ou fermée, 1845.

(*g*) *Bibliography.*

d'Aquitaine: Alfred de Musset, l'œuvre, le poète.
Barine: Alfred de Musset.
Gauthier-Ferrières: Musset.
Hémon: Alfred de Musset.
Peneau: Alfred de Musset, l'homme, le poète.
Séché: Alfred de Musset.

7. **Théophile Gautier.** (1811–1872.) Previously cited.)

XI. THE ROMANTIC THEATER.

1. **Main characteristics.** Revolutionary tendencies similar to those already noted in poetry and in the novel characterize the romantic drama. The struggle between classicism and romanticism in the theater was attended by commotion and disorder: cf. the battle of Hernani, 1830. The tragedy modelled upon Greek classical drama disappeared. Plays with historical background appeared as a result of the tremendous popularity of the historical novel. The classical alexandrine line was retained but rendered more flexible. Fixed rules and the unities of time and place were practically abolished. Tragic and comic elements appeared in the same play. The pompous declamatory style of the seventeenth century was somewhat modified. The romantic drama was full of action; the melodrama flourished. Much attention was given to local color.

2. **Alexandre Dumas.** (1803–1870.)

(*a*) *Life.* Born at Villers-Cotterets. Son of General Dumas, a Creole. After period of poverty came to Paris at age of 20. Secretary to the duc d'Orléans. His first drama, Henri III et sa cour, made him famous and from that time he produced with collaborators, an astonishing number of plays and novels. Spent with reckless extravagance the enormous sums derived from his pen. His intellect weakened toward end of his life. Died at Puits, near Dieppe, at the time of the Prussian invasion.

(*b*) *Work.* Dumas has failed to obtain a place among the best French novelists because of the lack of unity, carelessness of style, and inaccuracy of his novels. The tremendous popularity of his fiction is due to his rare ability in telling an interesting story. His plays are of a higher standard and mark the inauguration of the romantic theater in France. Rich in local color and full of historical detail, they move rapidly toward scenes of intense and poignant interest. Three noteworthy plays are:

Henri III et sa cour, 1829.
Antony, 1831.
La Tour de Nesle, 1832.

(*c*) *Bibliography.*

Davidson: Alexandre Dumas père.
Lecomte: Alexandre Dumas, sa vie intime, ses œuvres.
Spurr: The Life and Writings of Alexandre Dumas père.

3. **Alfred de Vigny.** (1797–1863.) (Previously cited.)

4. **Victor Hugo.** (1802–1885.) (Previously cited.)

5. **Alfred de Musset.** (1810–1857.) (Previously cited.)

6. **Casimir Delavigne.** (1793–1843.) Born at Havre. His great popularity has steadily declined. Although noticeable at times for their vigor, his plays lack psychology and are highly sentimental. Two representative plays are:

Louis XI, 1832.

Les Enfants d'Edouard, 1833.

Bibliography.

Bauer: Casimir Delavigne.
Sambuc: Casimir Delavigne.
Vuacheux: Casimir Delavigne, étude historique et littéraire.

7. **François Ponsard. (1814–1867.)** Born at Vienne, Isère. His plays show the same weaknesses and extravagances as those of Delavigne. Two representative plays are:

Charlotte Corday, 1850.
Le Lion amoureux, 1866.

Bibliography.

Blanc: Ponsard.
Janin: Ponsard.
Janvier: François Ponsard.

8. **Bibliography of the romantic theater.**

Ginisty: Le Mélodrame.
Glachant: Essai critique sur le théâtre de Victor Hugo.
Lafoscade: Le Théâtre de Musset.
Latreille: La Fin du théâtre romantique et François Ponsard.
Nebout: Le Drame romantique.
Sakellaridès: Alfred de Vigny, auteur dramatique.
Souriau: De la convention dans la tragédie classique et le drame romantique.

XII. A TRANSITIONAL DRAMATIST: EUGÉNE SCRIBE. (1791–1861.)

Born at Paris. Wrote an enormous number of comedies between 1811 and 1861. His plays have little thought, poetry or style. His entire interest is in skillful combination of scenes. A master of stage devices and theatrical technique. His attention to dramatic technique had a paramount influence upon subsequent French drama. Three well-known plays are:

La Camaraderie, 1836.
Le Verre d'eau, 1840.
La Bataille de dames, 1851.

Bibliography.

Doumic: De Scribe à Ibsen.
Legouvé: Eugène Scribe.
Moulin: Scribe et son théâtre.
Rolland: Les Comédies politiques d'Eugène Scribe.

XIII. BIBLIOGRAPHY OF THE ROMANTIC PERIOD.

Asselineau: Bibliographie romantique.
Baldensperger: Goethe en France.
Brandès: L'École romantique en France.
Estèse: Byron et le romantisme français.
Finch and Peers: The Origins of French romanticism.
Gautier: Histoire du romantisme.
Lasserre: Le Romantisme français.

Le Roy: L'Aube du théâtre romantique.
Maigron: Le Romantisme et les mœurs.
Maigron: Le Romantisme et la mode.
Marsan: La Bataille romantique.
Mornet: Le Romantisme au XVIII^e siècle.
Pellissier: Le Réalisme du romantisme.
Van Tieghem: Le Mouvement romantique.

HISTORY DURING THE ROMANTIC PERIOD

I. CAUSES OF THE DEVELOPMENT OF HISTORY.

1. Leniency of government under Restoration. The absolutism of the old monarchy had acted as a check against historical truth.
2. Publication of document such as:
   Mémoires de Saint-Simon, 1829–1831.
   Petitot et Monmerqué: Mémoires relatifs à l'histoire de France de Philippe-Auguste à la paix de Paris 1763; 1819–1829.
   Buchon: Chroniques nationales écrites en langue vulgaire du XI^e au XVI^e siécle, 1824–1829.
3. Popularity of novels of Walter Scott.
4. Romantic love of local color.
5. Popularity of Chateaubriand's Les Martyrs, the sixth book of which, according to Thierry, inspired him to become an historian.

II. NARRATIVE HISTORY.

1. **Augustin Thierry.** (1795–1856.)
   (*a*) *Life.* Born at Blois. Studied at École normale supérieure. Taught at Compiègne. Secretary to philosopher Henri de Saint-Simon. Engaged in journalism 1817–1821. Devoted remainder of career to history, although greatly handicapped by blindness and paralysis.
   (*b*) *Character.* Enthusiastic, courageous, sympathetic. An ardous worker.
   (*c*) *Characteristics as author.* First French writer to give to history a high standard of literary expression. Devoted great attention to detail. Particularly interested in relation between race and history. Remarkable talent for giving life and color to history of the past without violating facts. His style is simple and often delicately emotional. He has a fine sense of proportion.
   (*d*) *Works.*
   Histoire de la conquête de l'Angleterre par les Normands, 1825.
   Récits des temps mérovingiens, 1840.
   Essai sur l'histoire de la formation et des progrès du Tiers État, 1853.
   (*e*) *Bibliography.*
   Renan: Essais de morale et de critique.
   Valentin: Augustin Thierry.
2. **François-Auguste Mignet.** (1796–1884.) Born at Aix. Intimate friend of Thiers. Lawyer, journalist, professor of history. Member of French Academy, 1836. Secretary of Académie des sciences morales et politiques,

1837. His work, more scientific than literary, is written in a polished but rather academic style. Representative works are:

Précis de la Révolution Française, 1824.
Négociations rélatives à la succession d'Espagne, 1836–1844.
Marie Stuart, 1851.

Bibliography.

Petit: François Mignet.
Simon: Mignet, Michelet, Henri Martin.

3. **Louis-Adolphe Thiers.** (1797–1877.) Born at Marseille. Lawyer, journalist, editor. After early studies in lycée at Marseille he went to Aix to study law. Returning to Paris he spent several years of poverty living with Mignet. Finally became successful on the staff of the Constitutionnel. Active in politics during reign of Louis-Philippe. Member of French Academy, 1834. President of French Republic, 1871–1873. His work does not evidence the same careful study of sources nor the attention to detail as that of Thierry, but is very readable. Though lacking in literary finish, his work reveals him as an author of unusual intelligence. His best-known works are:

Histoire de la Révolution Française, 1823–1827.
Histoire du consulat et de l'empire, 1845–1862.

Bibliography.

Franck: Vie de Thiers.
de Rémusat: Adolphe Thiers.
Simon: Thiers, Guizot, Rémusat.
Zévort: Thiers.

4. **Jules Michelet.** (1798–1874.)

(*a*) *Life.* Born at Paris, son of a poor printer. The sacrifices of his family in putting him through the Collège Charlemagne were rewarded by his brilliant student career. Professor of history in Collège Saint-Barbe, 1822; in École normale supérieure, 1827; in Collège de France, 1838.

(*b*) *Character.* Kind-hearted, sensitive, retiring, emotional.

(*c*) *Literary characteristics.* Anti-clerical. A great believer in influence of geography upon history. His work reveals him as a philosopher and poet. It abounds in stimulating ideas and is full of life, vigor and movement. His own personality is often apparent in his writings. He frequently uses a symbolistic and imaginative style without departing from facts. Has been called the 'Victor Hugo of history.'

(*d*) *Representative works.*

Précis d'histoire moderne, 1828.
Histoire romaine, 1831.
Du Prêtre, de la Femme et de la Famille, 1844.
Histoire de France, 1833–1867.

(*e*) *Bibliography.*

Corréard: Michelet.
Faguet: Le dix-neuvième siècle.
Louvet: Biographie de Michelet.
Monod: Renan, Taine, Michelet.

Simon: Mignet, Michelet, Henri Martin.
Taine: Essais de critique et d'histoire.

III. PHILOSOPHICAL HISTORY.

1. François-Pierre-Guillaume Guizot. (1787–1874.)

(*a*) *Life.* Born at Nimes. Spent youth in Geneva in Calvinistic atmosphere. Went to Paris 1805. Professor of history 1812. Held several administrative positions during Restoration. Ambassador to London 1840. Minister of foreign affairs upon his return to France. After revolution of 1848 devoted his full time to historical research and writing.

(*b*) *Characteristics as historian.* Interested more in general underlying ideas and logical connection of facts than in facts themselves. His style is marked by bare simplicity, logical clearness and directness, and lacks warmth and color.

(*c*) *Chief works.*
Histoire de la révolution d'Angleterre, 1827–1828.
Cours d'histoire moderne, 1828–1830.
Histoire de la civilisation en Europe et en France, 1828–1830.

(*d*) *Bibliography.*
Bardoux: Guizot.
de Crozals: Guizot.
Faguet: Politiques et moralistes du XIX^e^ siècle, I.
Taine: Essais de critique et d'histoire.

2. Edgar Quinet. (1803–1875.)

(*a*) *Life.* Born at Bourg en Bresse. Studied at Lyon, Paris, and Heidelberg. Professor of foreign literature at Lyon 1839–1842 and at Collège de France. Active in revolution of 1848. Retired to Switzerland after coup d'état of 1851. Regained his chair in Collège de France 1870. Member National Assembly 1871.

(*b*) *Characteristics as historian.* Violently anti-clerical. Of a poetic disposition. More a prophet than historian. His style is eloquent and versatile but somewhat incoherent.

(*c*) *Representative works.*
Idées sur la philosophie de l'histoire, 1827. (Translation of Herder.)
Ahasverus, 1833.
Allemagne et Italie, 1839.
Des Jésuites, 1843.
Révolutions d'Italie, 1848.

(*d*) *Bibliography.*
Chassin: Edgar Quinet, sa vie et son œuvre.
Faguet: Politiques et moralistes du XIX^e^ siècle, II.
Heath: Quinet: his early life and writings.

3. Alexis de Tocqueville. (1805–1859.) Born at Verneuil. Studied at Metz and Paris. Lawyer and judge. Visited America to investigate prison system 1831. Visited England 1835. Minister under Louis Napoléon. Retired after coup d'état of 1851. Representative works are:
La Démocratie en Amérique, 1836–1839.

L'Ancien Régime et la Révolution, 1856.

Bibliography.

Faguet: Politiques et moralistes du XIX^e siècle, II.
Gigot: M. de Tocqueville.
Jacques: Alexis de Tocqueville.
Savary: Alexis de Tocqueville.

IV. BIBLIOGRAPHY OF HISTORY OF THE ROMANTIC PERIOD.

Gooch: History and historians in the nineteenth century.
Jullian: Introduction aux Extraits des historiens du XIX^e siècle.

THE REALISTIC SCHOOL

I. SOURCES OF REALISM.

1. The old esprit gaulois as found in Villon, Rabelais, Scarron, and others.
2. The spirit of freedom and liberty from fixed rules developed by the Romantic School.
3. Influence of foreign authors.
   (*a*) Sir Walter Scott and his attention to historical detail.
   (*b*) Dickens.
   (*c*) Tolstoy.
4. Realistic tendencies in the fine arts introduced by Delacroix, Corot, Bonheur and Courbet.
5. La Bohême and its caricature of the bourgeoisie.
6. Development of positivism through Auguste Comte.
7. Development of sciences.

II. MAIN CHARACTERISTICS.

1. Impersonality.
2. Avoidance of idealistic and imaginary subjects and characters.
3. Tendency to choose contemporary period as background.
4. Objectivity.
5. Attention to minute detail.
6. Exactness.

III. TRANSITIONAL AUTHORS.

1. **Henri Benjamin Constant. (1767–1830.)** Born at Lausanne. His novel Adolphe, 1861, remarkable for its keen psychology, attempts to make a realistic analysis of a romantic subject.

   Bibliography.

   Ettlinger: Benjamin Constant, der Roman eines Lebens.
   Rudler: La Jeunesse de Benjamin Constant.

2. **Stendhal (Henri Beyle). (1783–1842.)** Born at Grenoble. Unhappy at home he joined the army of Napoleon. Lived in Italy 1814-1821. His novels contain psychological analyses of human passions and are marked by lack of color, simplicity of style, and rather gross materialism.

   Le Rouge et le Noir, 1831.
   La Chartreuse de Parme, 1839.

Bibliography.

Blum: Stendhal et le Beylisme.
de Bougy: Stendhal, sa vie et son œuvre.
Chuquet: Stendhal-Beyle.
Cordier: Stendhal raconté par ses amis et amies.
Martino: Stendhal.
Paupe: Histoire des œuvres de Stendhal.
Rod: Stendhal.

IV. HONORÉ DE BALZAC. (1799–1850.)

1. **Life.** Born at Tours of bourgeois family. Studied at Collège de Vendôme at Tours. Neglected his text books for books on spiritualism and doctrines of Mesmer and Swedenborg. Nothing in his youth gave promise of future genius. Entered as apprentice in law firm 1816. Left home to devote himself to literature against wishes of father. Passed through several years of penury before meeting with success. Indebted all his life on account of unwise speculations. Married Polish countess, Madame Hanska, 1849. Died several months later, 1850, exhausted by constant literary activity.

2. **Character.** A tremendous and feverish worker. Endowed with an imagination so vivid that he actually believed in the existence of some of the characters which he had created. A thinker. Extraordinary observation. Great strength and determination. Unpractical. Lacking in sense of refinement. Morbid and eccentric.

3. **Literary theories.** Believed that man's life and actions were dependent upon his environment. Attempted to apply to literature Lamarck's theory of transmission of acquired changes and Geoffroy Saint-Hilaire's doctrine of unity of composition among animals. Believed that any slight change in a man's life vitally affected all human existence.

4. **Literary characteristics.** Phenomenal productivity. Prided himself on being the 'Napoleon of literature.' His characters number more than 2000. Although essentially realistic, his work shows many traces of romanticism. Tendency to moralize. Gave a dignity and importance to the French novel hitherto unrealized. Gave a broad, vivid panorama of contemporary French society. Attracted by the abnormal to which he succeeded in giving a semblance of reality. Endeavored to verify all facts and details in his work. A keen psychologist and student of human nature. An instinct for the dramatic. Has a coarse, incoherent style which is not incompatible with his subject-matter. The father of modern realism.

5. **Works.** Balzac's works are known by the collective title of La Comédie Humaine, divided into seven parts, among which representative works are:

(*a*) *Scènes de la vie privée,*
Gobseck, 1830.
Le Colonel Chabert, 1832.
Père Goriot, 1835.

(*b*) *Scènes de la vie de province,*
Eugénie Grandet, 1833.
Le Lys dans la vallée, 1835.

Les Illusions perdues, 1837–1843.
Ursule Mirouet, 1841.

(*c*) *Scènes de la vie parisienne,*
César Birotteau, 1837.
La Cousine Bette, 1846.
Le Cousin Pons, 1847.

(*d*) *Scènes de la vie politique,*
Une ténébreuse Affaire, 1841.

(*e*) *Scènes de la vie militaire,*
Les Chouans, 1829.

(*f*) *Scènes de la vie de campagne,*
Le Médecin de campagne, 1833.
Le Curé de village, 1839.
Les Paysans, 1844.

(*g*) *Études philosophiques,*
La Recherche de l'absolu, 1834.

6. **Influence.** Balzac revolutionized the French novel and gave to it a dignity and importance hitherto unrealized. He influenced to a very great extent the entire subsequent French drama even to modern times. Modern French drama has been largely a combination of the subject-matter and treatment of Balzac, with the dramatic technique of Scribe.

7. **Bibliography.**

Barrière: L'Œuvre d'Honoré de Balzac.
Biré: Honoré de Balzac.
Brunetière: Balzac.
Faguet: Balzac.
Ferry: Balzac et ses amis.
Hanotaux & Vicaire: La Jeunesse de Balzac.
Flat: Essai sur Balzac.
Lawton: Balzac.
Le Breton: Balzac, l'homme et l'œuvre.
Louvenjoul: Histoire des œuvres de Balzac.
Sandars: Honoré de Balzac, his life and writings.
Séché & Bertaut: Balzac.
Surville: Balzac, sa vie et ses œuvres.
Wormeley: The personal opinions of Honoré de Balzac.

V. PROSPER MÉRIMÉE. (1803–1870.)

1. **Life.** Born at Paris. Father French, mother English. Studied at Collège Charlemagne. Later studied law but did not practise. Appointed inspector of historic monuments 1831. Travelled in Spain 1840, where he met Eugénie de Montijo, who later became Empress of France. Member of French Academy 1843. Senator 1853.

2. **Character.** Sensitive, cynical, pessimistic.

3. **Characteristics as author.** Relates repugnant details with cruel serenity. Impassive and objective. His style is simple, clear, and concise. Possessing a facile gift for narration, Mérimée concentrates on what is interesting.

Local color, pathos and satire are delicately wrought out in his work. A clever stylist.

4. **Work.** The best known of Mérimée's many works are:
   La Chronique du règne de Charles IX, 1829.
   Mateo Falcone, 1829.
   L'Enlèvement de la Redoute, 1829.
   Tamango, 1829.
   Colomba, 1840.
   Carmen, 1845.
   Lettres à une Inconnue, 1873.

5. **Bibliography.**
   Filon: Mérimée.
   Filon: Mérimée et ses amis.
   D'Haussonville: Mérimée.
   Pinvert: Mérimée, notes biographiques et critiques.

VI. GUSTAVE FLAUBERT. (1821–1880.)

1. **Life.** Born at Rouen, son of a doctor. Studied law in Paris. Travelled in Corsica 1840; in Italy 1845; in Mediterranean countries, Egypt and the Orient 1849–1851.

2. **Characteristics as author.** A purely objective, flawless style. Worked for artistic effect and not for popular approval. Had a great disdain for the bourgeoisie. One of the greatest stylists of the nineteenth century. His work is dual in nature, romantic and realistic.

3. **Representative works.**
   Madame Bovary, 1857.
   Salammbô, 1862.
   L'Éducation sentimentale, 1870.
   La Tentation de saint Antoine, 1874.
   Bouvard et Pécuchet, 1881 (unfinished; posthumous).

4. **Bibliography.**
   Bertrand: Gustave Flaubert.
   Descharmes: Flaubert, sa vie, son caractère et ses idées avant 1857.
   Descharmes et Dumesnil: Autour de Flaubert.
   Faguet: Flaubert.
   Ferrère: L'esthétique de Gustave Flaubert.

VII. EDMOND ABOUT. (1828–1885.)

1. **Life.** Born at Dieuze. Studied at École Normale and later at French school of archeology at Athens. Returning to Paris, wrote articles for Figaro, Moniteur, and other papers. Noticed by Napoleon III on account of his satirical talent. Wrote articles in support of the Empire for Napoleon III. Became ardent republican after War of 1870. Member of French Academy 1884.

2. **Characteristics as author.** Clever satirist. Vivacious, interesting, narrative style. His humor is somewhat analogous to that of Voltaire.

3. **Representative works.**

La Grèce eontemporarine, 1851.
Le Roi des montagnes, 1856.
Les Mariages de Paris, 1856.
L'Homme à l'oreille cassée, 1861.
Le Nez d'un notaire, 1862.

4. Bibliography.

Brisson: Portraits intimes, I.
L. Gautier: Portraits du XIX' siècle, II.

VIII. THE REALISTIC THEATER. (1850–1880.) COMÉDIE DE MŒURS AND DRAME A THÈSE.

1. Origins of realistic theater.

(*a*) *Influence of Balzac.* Balzac had chosen scenes from contemporary life. He had developed dependence of character upon environment.

(*b*) *Influence of Scribe.* Scribe had developed skill in handling of plot and ingenuity in combination of scenes and incidents.

2. Émile Augier. (1820–1889.)

(*a*) *Life.* Born at Valence of bourgeois family in easy circumstances. Studied in Paris at Lycée Henri IV. After short period spent in law-firm began to write plays in verse. Soon turning to writing comédies de mœurs in prose he easily gained and retained a reputation in the drama. Elected to French Academy 1857.

(*b*) *Characteristics of his plays.* His work is remarkable for its solidity, good sense, clearness of observation, avoidance of exaggerations and extremes, frankness and good humor. It expresses in general the ideas of the contemporary bourgeoisie.

(*c*) *Selective list of plays.*

La Ciguë, 1844. (In verse.)
L'Aventurière, 1848. (In verse.)
Gabrielle, 1849. (In verse.)
Le Gendre de Monsieur Poirier, 1854.
Les Effrontés, 1861.
Maître Guérin, 1864.
Madame Caverlet, 1876.

(*d*) *Bibliography.*

de Champris: Émile Augier et la comédie sociale.
Morillot: Émile Augier.
Parigot: Émile Augier.

3. Alexandre Dumas, fils. (1824–1895.)

(*a*) *Life.* Born in Paris. Illegitimate son of Alexandre Dumas. Started by writing novels but soon turned to the theater. Member of French Academy 1874.

(*b*) *Characteristics as dramatist.* Inherited from his father a great imagination which he subordinated to his keen observation. Knew how to eliminate unessentials, developing thereby rapidity of action. Neither indulgent nor charitable he attacked with acerbity contemporary social vices. Most of his plays are thesis dramas in which his subjects

are treated with mathematical precision. In them he frequently introduces a raisonneur who voices the opinions of the author. Naturalness of action suffers at times through over-concentration on the moral. The influence of Dumas fils is felt in the French theater of today, particularly in the works of Brieux and Curel. The purity of his style is open to criticism.

(*c*) *Selective list of plays.*

La Dame aux Camélias, 1852. (Romantic in subject.)
Le Demi-Monde, 1855.
La Question d'argent, 1857.
Le Fils naturel, 1858.
L'Ami des Femmes, 1864.
Les Idées de Madame Aubray, 1867.
La Femme de Claude, 1873.
Denise, 1885.
Francillon, 1887.

(*d*) *Novels.*

La Dame aux Camélias, 1848.
L'Affaire Clémenceau, 1866.

(*e*) *Bibliography.*

Bourget: Nouveaux essais de psychologie contemporaine.
Claretie: Alexandre Dumas fils.
Claretie: Portraits contemporains.
Filon: De Dumas à Rostand.
James: Notes on Novelists.
Lacour: Trois théâtres.
Mirecourt: Les contemporains.
Seillière: Émile Augier contre Dumas fils.
Seillière: La Morale de Dumas fils.
Tolstoi: Zola, Dumas, Guy de Maupassant.

4. **Victorien Sardou.** (1831–1908.) Born at Paris. Studied medicine at Collège Henri IV. As a youth he would read first act of a play by Scribe and then develop the other acts himself, comparing final result with original play. Arrived at success through actress, Mlle Déjazet, friend of his wife. Had happy faculty for discovering what pleased the public. A skillful constructor of plots. Extremely versatile. His plays, more than 50 in number, are characterized by rapidity of action, lucidity, cleverness, and lack of predication. Representative plays are:

Les Pattes de Mouche, 1860.
La Famille Benoîton, 1865.
Divorçons, 1880.
Théodora, 1884.
La Tosca, 1887.
Madame Sans-Gêne, 1893.

Bibliography.

Deraismes: Le Théâtre de Sardou.
Rebell: Victorien Sardou.

5. **Edouard Pailleron.** (1834–1899.) Born at Paris. Author of a score of

plays characterized by their wit, naturalness of dialogue, lightness of touch, unpretentiousness and lack of depth, such as:

Les faux Ménages, 1869.
L'Age ingrat, 1878.
L'Étincelle, 1879.
Le Monde où l'on s'ennuie, 1881.
La Souris, 1887.

6. Vaudeville.

(*a*) *Eugène Labiche.* (1815–1888.) Born at Paris. His total work includes more than 150 plays written in collaboration with a score of dramatists. A clever and witty caricaturist of the bourgeoisie. Representative plays are:

Le Chapeau de paille d'Italie, 1851. (With Michel.)
Edgar et sa bonne, 1852. (With Michel.)
Le Misanthrope et l'Auvergnat, 1852. (With Lubize and Siraudin.)
Le Voyage de Monsieur Perrichon, 1860. (With Martin.)
La Cagnotte, 1864. (With Delacour.)
La Grammaire, 1867. (With Jolly.)

(*b*) *Henri Meilhac* (1831–1897) *and Ludovic Halévy* (1834–1908). Both born at Paris. Authors of pleasing, lightly ironical comedies of Parisian life. Popular also for operettas for which Offenbach wrote the music, such as La Belle Hélène, 1865. Representative comedies are:

La Vie parisienne, 1867.
Froufrou, 1869.
L'Été de la Saint-Martin, 1873.
La petite Marquise, 1874.

7. Bibliography of the realistic theater.

Brisson: Le Théâtre et les mœurs.
Doumic: De Scribe à Ibsen.
Doumic: Essais sur le théâtre contemporain.
Faguet: Notes sur le théâtre.
Filon: De Dumas à Rostand.
Larroumet: Études de littérature dramatique.
Lemaître: Impressions de théâtre.
Lenient: La Comédie en France au XIX^e^ siècle.
Matthews: French Dramatists of the Nineteenth Century.
Parigot: Le Théâtre d'hier.
Sarcey: Quarante ans de théâtre.
Veuillot: Les Prédicateurs de la scène.
Weiss: Autour de la comédie française.

PARNASSIAN POETRY

I. ORIGINS.

Parnassian poetry derives its name from a collection of poems of different authors published in 1866 by Lemerre under title of Le Parnasse Con-

temporain. The work of these poets shows the imprint of realism through the objective treatment of subject matter and attention to detail and form.

II. LECONTE DE LISLE. (1820–1894.)

1. **Life.** Born at Saint-Paul, Island of Réunion. Son of military surgeon. Studied at Rennes. Interested in politics, particularly in abolition of slavery. Granted a pension by Napoleon III. Librarian of Senate under the Republic. Member of French Academy 1886.

2. **Characteristics as poet.** Showed distaste for modern life. Reverted to myths and legends of ancients. Pessimistic. Stoic. His sculptural, highly colored style shows great precision in descriptions.

3. **Representative works.**
   Poèmes antiques, 1852.
   Poèmes barbares, 1862.
   Poèmes tragiques, 1884.
   Derniers poèmes, 1895.

4. **Bibliography.**
   Calmettes: Leconte de Lisle et ses amis.
   Deschamps: La Vie et les Livres, II.
   Dornis: Leconte de Lisle.
   Elsemberg: Le Sentiment religieux chez Leconte de Lisle.
   Leblond: Leconte de Lisle.
   Vianey: Les Sources de Leconte de Lisle.

III. THÉODORE DE BANVILLE. (1823–1891.)

(See also under Poetical drama at the close of the nineteenth century.) His poetry is noteworthy for its resuscitation of medieval verse forms such as the ballad, rondeau, and triolet, for its paucity of ideas, and for its devotion to the doctrine of art for art's sake. Among his poetical works are:

Les Cariatides, 1842.
Les Stalactites, 1846.
Les Odes funambulesques, 1857.

IV. JOSÉ-MARIA DE HEREDIA. (1842–1905.)

Born at Fortuna-Cafeyeres, Cuba. Studied at University of Havana and at École de Chartes. Elected to French Academy 1894. His volume of verse, Les Trophées, 1893, contains a collection of sonnets noteworthy for their musical beauty.

Bibliography.
Fontainas: José-Maria de Heredia.
Langevin: José-Maria de Heredia.

V. SULLY PRUDHOMME (RENÉ-FRANÇOIS-ARMAND PRUDHOMME). (1839–1907.)

Born at Paris. After studying sciences, engineering, and law, finally turned to poetry. Elected to French Academy 1881. Received Nobel prize for literature 1901. Sensitive, impressionable, sympathetic, he reveals his personality even in his most objective poems. An admirer of science, he

attempts to reconcile it with poetry. Some of his longer poems are philosophical. A tender melancholy pervades much of his work which, somewhat prosaic, possesses grace and admirable finish. His best-known works are:

Stances et poèmes, 1865.
Les Épreuves, 1866.
Les Solitudes, 1869.
Les Destins, 1872.
Les vaines Tendresses, 1875.
La Justice, 1878.
Le Prisme, 1886.
Le Bonheur, 1888.

Bibliography.

Bovet: Sully Prudhomme.
Hémon: La Philosophie de Sully Prudhomme.
Stapfer: Sully Prudhomme.
Zyromsky: Sully Prudhomme.

VI. FRANÇOIS COPPÉE. (1842–1908.) (See also under poetical drama.) Born at Paris of family in humble circumstances. Feeble as a child. Studied at pension Hortus and at Lycée Saint Louis. Left school to support family, first as architect's clerk, then as clerk in Ministry of War. Succeeded in publishing his first stories through Catulle Mendès. Sprang into fame with Le Passant, given at the Odéon, and one of Sarah Bernhardt's first great triumphs. Librarian of Senate, 1869–1872. Served in Franco-Prussian War. Archivist of Comédie Française, 1878–1884. Elected to French Academy 1884. Author also of many charming short-stories and plays. Among his poetical works are:

Le Reliquaire, 1866.
Intimités, 1869.
Les Humbles, 1872.
Le Cahier rouge, 1874.
Olivier, 1875.
Les Récits et les Elégies, 1878.
Contes en vers, 1881.

His work is characterized by its lyricism, grace, and delicacy and tends toward sentimentality. His poems and short-stories usually depict the humbler side of life.

Bibliography.

De Lescure: François Coppée, l'homme, la vie et l'œuvre.
Gauthier-Ferrères: François Coppée et son œuvre.
Lyon: Le Poète François Coppée.
Schoen: François Coppée, l'homme et le poète.

VII. BIBLIOGRAPHY OF THE PARNASSIAN SCHOOL.

Canat: La Renaissance de la Grèce antique.
Gautier: Les progrès de la poésie française depuis 1830.
Lemaître: Les Contemporains.

Mendès: La Légende du Parnasse contemporain.
Mendès: Le Mouvement de la poèsie française de 1867 à 1900.
Morice: La Littérature de tout à l'heure.
Tellier: Nos Poètes.

SYMBOLISTIC POETRY

I. CHARACTERISTICS.

1. Based on belief that there is something beyond mere external appearance of things.
2. Sought to evoke emotions through word symbols and harmony of sound combinations.
3. Little regard for exact grammatical construction.
4. Entirely subjective.

II. CHARLES BAUDELAIRE. (1821–1867.)

A pre-symbolist. Born at Paris. Rapidly spending his patrimony while young, he spent the remainder of his life in poverty and dissipation. Attracted primarily by the abnormal and decadent. His poetry, small in volume, dominated by the idea of death, is often artificial, and is morbidly temperamental. Sense of smell and touch are highly developed in his poems which are suggestive rather than descriptive. His prose work includes translations of Edgar Allan Poe. His best-known works are:

Translations from Poe:
Histoires extraordinaires, 1856.
Nouvelles Histoires extraordinaires, 1857.
Histoires grotesques et sérieuses, 1865.

Poetry:
Les Fleurs du Mal, 1857.

Bibliography of books on Baudelaire.

Asselineau: Baudelaire, sa vie et son œuvre.
F. Gautier: Charles Baudelaire.
Mauclair: Baudelaire.

III. STÉPHANE MALLARMÉ. (1842–1898.)

Born at Paris. Professor of English. Under influence of E. A. Poe. Believed that poetry should express emotions evoked by objects. His work is rather vague and highly exotic. Representative works are:

L'Après-midi d'un faune, 1876.
Poésies complètes, 1888.
Les poèmes de Poë, 1888.
Pages, 1891.
Vers et Prose, 1893.
Divagations, 1897.

Bibliography.

Mockel: Stéphane Mallarmé, un héros.
Moréas: Stéphane Mallarmé.

Régnier: Étude sur Mallarmé.
Thibaudet: La Poésie de Stéphane Mallarmé.

IV. PAUL VERLAINE. (1844–1896.)

1. **Life.** Born at Metz. Led an unhappy life. His marriage to Mlle Mautet, 1870, was soon followed by divorce. Forced to leave France for Belgium during Commune. Wounded his friend Arthur Rimbaud by pistol shot and was imprisoned at Mons, Belgium, 1873. Returned to France, leading a vagabond life for many years. Visited England, 1894, lecturing at Oxford and London.

2. **Characteristics as poet.** Very independent. Less intellectual than other symbolists. Advocated the use of verses containing an unequal number of syllables. A penetrating melancholy pervades his work.

3. **Representative works.**
   Poèmes saturniens, 1866. Curious admixture of Parnassianism and lyricism.
   Fêtes galantes, 1869. Suggest the grace and affectedness of the eighteenth century.
   Romances sans paroles, 1874. Great liberty in versification. Musical in quality.
   Sagesse, 1881. Written in prison. The only modern French religious verse.
   Jadis et Naguère, 1885. More complicated symbols, lacking simplicity of his earlier work.
   Parallèlement, 1889.

4. **Bibliography.**
   Donos: Paul Verlaine intime.
   Lepelletier: Paul Verlaine, sa vie, son œuvre.
   Morice: Paul Verlaine, l'homme et l'œuvre.
   Vanier: Verlaine intime.
   Zweig: Verlaine.

V. BIBLIOGRAPHY OF SYMBOLISTIC POETRY.

Barre: Symbolisme.
Beaujon: L'École symboliste.
Kahn: Symbolistes et Décadents.
Morice: La Littérature de tout à l'heure.
Osmont: Le Mouvement symboliste.
Retté: Le Symbolisme; anecdotes et souvenirs.
Symons: The Symbolistic Movement in Literature.
Vigié-Lecoq: La Poésie contemporaine.

THE NATURALISTIC SCHOOL

I. THEORIES OF THE NATURALISTIC SCHOOL.

The Naturalists attempted to adapt to literature the methods of science, studying man dependent upon laws of nature and upon his environment.

Psychology with them was studied from its physiological standpoint. They studied human passions as dependent upon the physical condition of man and upon his heredity. Their work is for the most part deterministic and pessimistic. The method employed was the collection of facts discovered through scientific examination: "Le roman actuel se fait avec des documents racontés ou relevés d'après nature, comme l'histoire se fait avec des documents écrits." (Journal des Goncourt, Oct. 24, 1864.)

II. EDMOND DE GONCOURT. (1822–1896.) Born at Nancy. JULES DE GONCOURT. (1830–1870.) Born at Paris.

1. **Characteristics of their work.** Differ from other naturalists in that they sacrificed all for the sake of art. Combined impressionism and naturalism and were too emotional to be completely naturalistic. Their style is intense, nervous, incoherent, impressionistic. Several of their novels are almost totally lacking in plot, being made up of detached scenes.

2. **Representative works.**
   Charles Demailly, 1860. The world of letters.
   Sœur Philomène, 1861. Hospital life.
   Renée Mauperin, 1864. The modern young woman.
   Germinie Lacerteux, 1865. Life of a servant.
   Manette Salomon, 1867. Artist life.
   Madame Gervaisais, 1869. Study of religious fervor.
   Le Journal des Goncourt, 1887–1895. 7 vols.

3. **Bibliography.**
   Bourget: Essias de psychologie contemporaine.
   Delzant: Les Goncourt.
   Doumic: Portraits d'écrivains.
   Journal des Goncourt.
   Van den Bosch: Autour du Journal des Goncourt, étude littéraire.

III. THE GONCOURT ACADEMY.

1. **Origins.** At his death in 1896 Edmond de Goncourt left his fortune to eight writers, Léon Hennique, Alphonse Daudet, Paul Margueritte, Gustave Geoffroy, J. K. Huysmans, Octave Mirbeau, Jules Rosny, Henry Rosny, for the purpose of founding an academy to perpetuate the work of young writers of talent. A yearly prize of 5000 francs, known as the Prix Goncourt, is offered for a novel of merit. Léon Daudet, Elémir Bourges and the above-mentioned authors formed the original members, the number being fixed at ten. Present membership: Jean Ajalbert, Émile Bergerat, Elémir Bourges, Henry Céard, Léon Daudet, Lucien Descaves, Gustave Geoffroy, Léon Hennique, Henry Rosny, Jules Rosny.

2. **Novels which have received the Prix Goncourt.**
   1903. John Antoine Nau: La Force ennemie.
   1904. Léon Frapié: La Maternelle.
   1905. Claude Farrère: Les Civilisés.
   1906. Les Tharaud: Dingley l'illustre écrivain.
   1907. Émile Moselly: Terres lorraines.
   1908. Francis de Miomandre: Écrit sur l'eau.

1909. Marius-Ary Leblond: En France.
1910. Louis Pergaud: De Goupil à Margot, histoire de bêtes.
1911. Alphonse de Chateaubriant: Monsieur des Lourdines.
1912. André Savignon: Les Filles de la pluie.
1913. Marc Elder: Le Peuple de la mer.
1914. Award deferred until 1916; see below under 1916.
1915. René Benjamin: Gaspard.
1916. Adrien Bertrand: L'Appel du sol.
1916. Henri Barbusse: Le Feu.
1917. Henry Malherbe: La Flamme au poing.
1918. Georges Duhamel: Civilisation.
1919. Marcel Proust: A l'Ombre des jeunes filles en fleurs.
1920. Ernest Pérochon: Nène.
1921. René Maran: Batouala.
1922. Henri Béraud: Le Martyr de l'Obèse.
1923. Lucien Fabre: Rabevel.

IV. ALPHONSE DAUDET. (1840–1897.)

1. **Life.** Born at Nimes. Failure of father's silk business during Revolution of 1848 caused departure of Daudet family for Lyons where Alphonse received his early education. After a year of teaching he left for Paris, 1857, where he lived for a time in poverty with his brother Ernest. Became secretary to Duc de Morny 1858. After 1865 devoted his life to literature.
2. **Character.** Sensitive, emotional, sympathetic, humanitarian. Had a keen sense of humor.
3. **Characteristics of his work.** His serious novels display great tenderness and pity in spite of his attempt to record objectively what he observed. His humorous novels and short stories are noteworthy for their subtle irony, whimsicality, and purity of style. His entire work betrays a homesickness for the sunny south where he was born.
4. **Representative works.**
   (*a*) *Poetry.*
   Les Amoureuses, 1858.
   (*b*) *Humorous novels.*
   Tartarin de Tarascon, 1872.
   Tartarin sur les Alpes, 1885.
   Port Tarascon, 1890.
   (*c*) *Serious novels and novels of Parisian life.*
   Le petit chose, 1868. Autobiographical.
   Fromont jeune et Risler aîné, 1874.
   Jack, 1876.
   Le Nabab, 1877.
   Les Rois en exil, 1879.
   Numa Roumestan, 1881.
   L'Evangéliste, 1883.
   Sapho, 1884.
   l'Immortel, 1888.
   (*d*) *Short Stories.*

Lettres de mon moulin, 1869.
Contes du lundi, 1873.

5. Bibliography.

Burns: La Langue d'Alphonse Daudet.
Brunetière: Le Roman naturaliste.
Claretie: Alphonse Daudet.
L. Daudet: Alphonse Daudet.
Doumic: Portraits d'écrivains.
Lemaître: Les Contemporains, II; IV.
Ratti: Les Idées morales et littéraires d'Alphonse Daudet d'après ses œuvres.
Sherard: Alphonse Daudet, a bibliographical and critical study.
Zola: Les Romanciers naturalistes.

V. ÉMILE ZOLA. (1840–1902.)

1. Life. Born at Paris, 1840. Education irregular, due to poverty of parents. After many struggles he obtained a position with Hachette, publishers. Wrote literary articles for newspapers. In 1898 became interested in Dreyfus Affair, defending Dreyfus in his famous letter J'Accuse. Many times candidate for French Academy but never elected.

2. Characteristics as author. Greatly interested in Bernard's theory of heredity which he attempted to apply in his Rougon-Macquart series. Attempted to write novels as a scientist would conduct an experiment. Some of his work is almost allegorical and epic in nature. His works display a prodigious imagination, but are often marred by excessive coarseness and crudity. His style is careless, but marked by great strength in spite of its unrefinement and garish color.

3. Representative works.

Contes à Ninon, 1864.
Thérèse Raquin, 1867.
The Rougon-Macquart series, 1871–1893. (Partial list.)
L'Assommoir, 1877.
Germinal, 1885.
La Terre, 1888.
La Débâcle, 1892.
The Quatre Evangiles series. (Vol. 4, Justice, was never written.)
Fécondité, 1889.
Travail, 1901.
Vérité, 1903.
Le Roman expérimental, 1880. (Theories of the naturalistic novel.)

4. Bibliography.

Alexis: Émile Zola, notes d'un ami.
Brunetière: Le Roman naturaliste.
Bouvier: L'Œuvre de Zola.
France: La Vie littéraire, I; II.
James: Notes on Novelists.
Lepelletier: Émile Zola, sa vie, son œuvre.

Massis: Comment Émile Zola composait ses romans.
Ramond: Les Personnages des Rougon-Macquart.
Scherer: Études sur la littérature contemporaire.
Sherard: Émile Zola, a biographical and critical study.
Vizetelly: Émile Zola.

VI. GUY DE MAUPASSANT. (1850–1893.)

1. **Life.** Born at Château de Miromesnil. Spent youth at Rouen. Greatly devoted to athletic sports. After serving in War of 1870, held minor position in Ministry of Marine. Between 1873 and 1880 greatly under influence of his godfather Flaubert. First great success in short-story marked by his Boule de Suif, 1880. Wrote innumerable short stories and several novels during next twelve years, which show an increasing tendency toward pessimism. Afflicted with insanity 1892, he died the following year.

2. **Characteristics as author.** Reproduced with marvelous clearness and sincerity whatever came under his observation. Not concerned with literary theories. Produced work of an impartial, impersonal nature without any conscious effort. His style is marked by unusual lucidity and almost photographic precision. His short stories are remarkable for their suspense of interest and economy of expression. After 1885 his work is pervaded by the supernatural and a horror of death.

3. **Representative works.** His short stories comprise about 25 volumes, each volume bearing the title of the first story. Among his novels are:
   Une Vie, 1883.
   Bel Ami, 1885.
   Pierre et Jean, 1888.
   Fort comme la mort, 1889.
   Notre Cœur, 1890.

4. **Bibliography.**
   Gistucci: Le Pessimisme de Maupassant.
   Holländer: Maupassant.
   Lombroso: Souvenirs sur Maupassant.
   Mahn: Guy de Maupassant, sein Leben und seine Werke.
   Maynial: La Vie et l'Œuvre de Maupassant.

VII. BIBLIOGRAPHY.

Berg: Der Naturalismus.
Brunetière: Le Roman naturaliste.
Cattier: Le Naturalisme littéraire.
David-Sauvageot: Le Réalisme et le Naturalisme dans la littérature et dans l'art.
Doorslaer: Théorie et pratique naturalistes.
Pardo-Bazan: Le Naturalisme.

THE DRAMA OF THE NATURALISTIC PERIOD

I. THE THÉÂTRE LIBRE (1887–1896) AND THE THÉÂTRE ANTOINE (1897–1906.)

1. **Purpose.** The Théâtre Libre was founded by André Antoine, employee in

the Paris Gas Company. The general purposes of the new theater were:
(*a*) to present plays depicting the full truth, unhampered by conventions.
(*b*) to give performances by companies of uniform talent rather than productions featuring a few stars.
(*c*) to use, as far as possible, actual objects for stage-settings instead of set paste-board and wooden fixtures.
(*d*) to offer plays by obscure dramatists who had not succeeded in obtaining recognition by commercial theaters.
(*e*) to produce translations and adaptations of plays by contemporary foreign dramatists.

2. **Character of the theater.** Tickets were issued to subscribers and thus the character and personnel of the audience remained unchanged.

3. **Character of the plays produced.** Most of the plays by French dramatists bore the imprint of the naturalistic school. They attempted to stress the picture of life rather than to center interest in intrigue. The acts contained a succession of scenes with little attempt to work up to a climax. The purpose of the dramatist was to offer "une tranche de vie." The writer did not intrude his own ideas into the play through the medium of a raisonneur, as in the case of Dumas fils. The characters in the play, drawn largely from the bourgeoisie, were most frequently depicted following their baser instincts, and the plays as a whole were crude in coloration and misanthropic. For this reason they were termed "la comédie rosse."

4. **Influence.** The Théâtre Libre brought to light many of our present prominent dramatists, including Curel, Porto-Riche and Brieux. It freed the modern stage, to some extent, from the ultra-conservatism of the Théâtre Français. It popularized in France the plays of Ibsen, Tolstoy and Hauptmann.

5. **Bibliography.**
Antoine: Mes souvenirs sur le Théâtre Libre.
Thalasso: Le Théâtre Libre.

II. **HENRY BECQUE.** (1837–1899.) Born at Paris. Transitional dramatist between the realistic and naturalistic periods. The most solid of the naturalistic dramatists. His caustic irony and apparent indifference toward his public for a long time deferred his popular recognition. His work is noteworthy for its bitter observation, sombreness, intensity, impassiveness and sharpness. He neither argues nor moralizes, but attempts to depict life as he sees it. His two best-known plays are:
Les Corbeaux, 1882.
La Parisienne, 1885.

Bibliography.
Dubois: Henry Becque, l'homme, le critique, l'auteur dramatique.

III. **FRANÇOIS DE CUREL.** (1854– .)

1. **Life.** Born at Metz. Studied engineering at École Centrale but could not easily follow his profession in the factories in Lorraine belonging to his family because he had adopted French citizenship. His humorous novel,

Le Sauvetage du Grand-Duc, which disclosed dramatic rather than novelistic talent, helped him to find his true field. Antoine brought Curel to public notice after the latter had attempted unsuccessfully to place his plays. Elected to French Academy 1919.

2. **Characteristics as dramatist.** His work displays originality, enthusiasm and power, and is more refined than that of other dramatists of the naturalistic period. He occasionally presents interesting problems but fails to bring to a definite conclusion the conflict of ideas, thereby leaving the audience somewhat disconcerted. His style is harmonious and strangely fascinating.

3. **Representative plays.**
   L'Envers d'une sainte, 1892.
   Les Fossiles, 1892.
   Le Repas du lion, 1897.
   La nouvelle Idole, 1899.
   La Danse devant le miroir, 1914.
   La Terre inhumaine, 1922.

4. **Bibliography.**
   Gahier: Le Théâtre Libre: François de Curel.
   Le Brun: François de Curel.

IV. EUGÈNE BRIEUX. (1858– .)

1. **Life.** Born at Paris, son of a cabinet-maker of the faubourg Saint-Antoine. Received early education in public school. Employee in bank. Antoine brought Brieux to public attention by producing his Ménages d'artistes in 1890. Elected to French Academy 1910.

2. **Characteristics as dramatist.** A man of the people, Brieux writes plays of a rough-hewn, honest, healthy nature. An artisan rather than an artist. A real disciple of Dumas fils in his predilection for the thesis-play, but whereas Dumas acts as a physician who attempts to cure by strenuous and painful methods, Brieux is rather a chastening friend. His plots move rather slowly, but possess great strength. Broad-minded sympathy with humanity characterizes his work as a whole. His style is rugged and lacks polish, but has the charm of sincerity.

3. **Divisions of his work.**
   (*a*) *First period,* 1890–1896. During this period Brieux attempts to attract public attention. His plays are frankly satirical, abounding in good humor.
      Ménages d'artistes, 1890.
      Blanchette, 1892.
      L'Engrenage, 1894.
      Les Bienfaiteurs, 1896.
      L'Évasion, 1896.
   (*b*) *Second period,* 1896–1903. To this period belong many thesis-plays, characterized by moralizing and predication. Some are slightly pessimistic. Humor is less frequent and somewhat more ironical than in plays of the preceding period.
      Les trois Filles de monsieur Dupont, 1897.

Le Berceau, 1898.
Résultat des courses, 1898.
La Robe rouge, 1900.
Les Remplaçantes, 1901.
Maternité, 1903.

(*c*) *Third period, 1903 to date.* The period of Brieux triumphant. Sure of his place as a dramatist, Brieux now writes plays of a more optimistic tone which treat a wide range of social problems in a calmer manner.

La Déserteuse, 1904.
Les Hannetons, 1906.
La Française, 1907.
Simone, 1908.
La Femme seule, 1912.
L'Avocat, 1922.

4. **Bibliography.**

Bertrand: Eugène Brieux.
Scheifly: Brieux and contemporary French society.

V. MINOR DRAMATISTS.

1. **Jean Jullien.** (1854–1919.) Born at Lyons. The preface to his L'Échéance, 1889, contains an exposition of the theories of the naturalistic theater. His plays are noteworthy for simplicity of plot and for the striking reality of the characters. Representative plays are:

L'Échéance, 1889.
Le Maître, 1890.
La Mer, 1891.
L'Écolière, 1901.
L'Oasis, 1905.
Les Plumes du geai, 1906.

2. **Georges Ancey (G. Mathiron de Curnieu).** (1860–1917.) Born at Paris. Author of cynical, pessimistic and bitterly satirical plays, written in a precise, forceful style, among which are:

Monsieur Lamblin, 1888.
L'École des veufs, 1889.
L'Avenir, 1899.
Ces Messieurs, 1901.

VI. BIBLIOGRAPHY.

Benoist: Le Théâtre d'aujourd'hui.
Chandler: The contemporary drama of France.
Doumic: Les Jeunes.
Doumic: Le Théâtre nouveau.
Flat: Figures du théâtre contemporain.
Lencou: Le Théâtre nouveau.
Saint-Auban: L'Idée sociale au théâtre.
Sorel: Essais de psychologie dramatique.

POETICAL DRAMA AT THE CLOSE OF THE NINETEENTH CENTURY

I. **CHARACTERISTICS.** After 25 years of realism on the French stage a reaction set in in the form of a short period of neo-romanticism. Plays in verse were produced which, although idealistic in nature, avoided the exaggerations and extravagances of the romantic school.

II. **THÉODORE DE BANVILLE.** (1823–1891.) (Previously cited under Parnassian Poetry.) Born at Moulins. Sent to Paris 1830 for his education. Studied at Collège de Bourbon, 1835–1837. Received baccalaureate 1839. Studied law in University of Paris. A poet of the Parnassian school who wrote plays charming for their delightful rhyme and delicate, graceful fancy, among which are:

Gringoire, 1866.
Riquet à la Houppe, 1885.
Ésope, 1893.

Bibliography.

Fuchs: Théodore de Banville.

III. **HENRI DE BORNIER.** (1825–1901.) Born at Lunel. Remembered as a dramatist chiefly for his Fille de Roland, 1875, which is full of noble feeling, poetic patriotism and grandeur. It recalls the heroic fervor of Hugo, of whom Bornier was the disciple and friend. Among his plays are:

Dante et Béatrix, 1853.
La Cage du lion, 1862.
Agamemnon, 1868.
La Fille de Roland, 1875.
Les Noces d'Atilla, 1880.
L'Apôtre, 1881.
Mahomet, 1890.
Le Fils de l'Arétin, 1895.

Bibliography.

Des Essarts: Henri de Bornier.
Lecigne: Henri de Bornier.

IV. **FRANÇOIS COPPÉE.** (1842–1908.) (Previously cited under Parnassian Poetry.) His plays have the same simplicity, lyric grace, delicacy and charm that characterize his poems. They deal with cas de conscience, in which sacrifice is made to a principle. Among his best-known plays are:

Le Passant, 1869.
Le Luthier de Crémone, 1876.
Severo Torelli, 1883.
Pour la couronne, 1895.

V. **JEAN RICHEPIN.** (1849– .) Born at Médéah, Algeria. Poet, novelist, dramatist. Wrote several romantic plays of an exuberant nature among which are:

La Glu, 1883.
Nana-Sahib, 1883.
Monsieur Scapin, 1886.
Le Flibustier, 1888.
Par le glaive, 1892.
Vers la joie, 1894.
Le Chemineau, 1897.
Les Truands, 1899.

VI. EDMOND ROSTAND. (1868–1918.)

1. **Life.** Born at Marseilles of a well-to-do family. Studied at Lycée de Marseille and later under René Doumic at the Collège Stanislas in Paris. Studied law which he soon forsook for literature. Took Paris by storm in 1897 with his Cyrano de Bergerac and became the most universally popular French dramatist since Victor Hugo. Elected to French Academy 1901. Passed the latter part of his life at Arnaga in the Lower Pyrenees.

2. **Character.** Nervous, retiring, hyper-sensitive, emotional.

3. **Characteristics as dramatist.** A born poet. Untiring in his search for historical details to give local color to his plays. Extraordinary vocabulary. Clever neologist. Possessed unerring talent for selecting tense dramatic situations and splendid climaxes. Handled with equal deftness passages of historical description, emotional love scenes, passages of adroit exchange of wit, and scenes of tender pathos. Although his total production is small, his versatility is remarkable. His style is rich in imagery and is lyric and melodious in quality.

4. **Dramatic works.**
   Les Romanesques, 1894.
   La Princesse lointaine, 1895.
   La Samaritaine, 1897.
   Cyrano de Bergerac, 1897.
   L'Aiglon, 1900.
   Chantecler, 1910.
   La dernière Nuit de Don Juan, 1921. (Incomplete.)

5. **Bibliography.**
   Ernest-Charles: Le Théâtre des poètes.
   Filon: De Dumas à Rostand.
   Haraszti: Edmond Rostand.
   Suberville: Edmond Rostand.

VII. BIBLIOGRAPHY.

Chandler: The contemporary drama of France.
Doumic: Études sur le théâtre contemporain.

HISTORY AT THE END OF THE NINETEENTH CENTURY

I. ERNEST RENAN. (1823–1892.)

1. **Life.** Born at Tréguier. Studied in several seminaries. Specialized in

oriental languages at Collège de France, after which he renounced traditional Christianity. Received his doctorate from University of Paris 1848. In 1860 member of expedition to study ancient Phoenician civilization. Professor of Hebrew in Collège de France 1861, his appointment, however, remaining unratified until 1870 because Napoleon III was suspicious of his anti-clerical tendencies. Member French Academy 1878.

2. **Characteristics as historian.** His entire historical work is based on an attempt to show the evolution of Christianity. His work does not run into generalities and abstractions, but is narrative and descriptive. His conception of history is that of the portrayal of real life. His style is simple, flexible, with a vocabulary reminiscent of seventeenth century restraint.

3. **Selective list of works.**

(*a*) *History.*

Études d'histoire religieuse, 1857.
Histoire des origines du christianisme, 1863–1881. (His famous Vie de Jésus is the first of this series of seven volumes.)
Histoire du peuple d'Israël, 1888–1894.

(*b*) *Philosophy.*

L'Avenir de la science, 1890. (written 1848.)
Essais de morale et de critique, 1859.

(*c*) *Philology.*

Histoire générale et système comparé des langues sémitiques, 1855.

(*d*) *Miscellaneous.*

Souvenirs d'enfance et de jeunesse, 1883.
Correspondance, 1898.

4. **Bibliography.**

Allier: La Philosophie d'Ernest Renan.
M. J. Darmesteter: La Vie d'Ernest Renan.
Deschamps: La Vie et les Livres, II.
Duff: Ernest Renan.
Hulot: Renan.
Ledrain: Renan, sa vie et son œuvre.
Paris: Penseurs et poètes.
Mott: Ernest Renan.
Parigot: Renan.
Séailles: Renan.

II. HIPPOLYTE TAINE. (1828–1893.)

1. **Life.** Born at Vouziers. Studied at Collège Bourbon, Paris. Entered École normale 1848 but was refused diploma on account of his philosophical ideas. Received his doctorate 1853. Professor of history and art in École des Beaux Arts 1864. Received degree of D. C. L. from Oxford 1871. Member of French Academy 1878.

2. **Characteristics as historian.** A genius in analyzing and assimilating work of others. Great imagination. Remarkable talent for generalizing. His work reflects an unusual sense of balance and symmetry, clear, logical expression, and attention to minute detail. His style is vigorous, oratorical and brilliant in choice of metaphors and figures of speech.

3. **Historical works.**
   Origines de la France contemporaine, 1876–1894.
4. **Bibliography.**
   Aulard: Taine historien de la Révolution française.
   Faguet: Politiques et moralistes du XIX^e siècle.
   Giraud: Essai sur Taine, son œuvre et son influence.
   de Margerie: Hippolyte Taine.
   Monod: Renan, Taine, Michelet.
   Picard: Taine.

III. FUSTEL DE COULANGES. (1830–1889.)

1. **Life.** Born at Paris. Studied at École normale 1850–1853 and then at École d'Athènes. Professor of history at Strassburg. Professor at École normale 1875. Professor of history of the middle age at Sorbonne 1879. Director École normale 1880–1883.
2. **Characteristics as historian.** Most of his work is notable for its broad, panoramic portrayal of the past. Although his early works lack scientific exactitude his more mature writings are based upon scrupulous study of original texts. His work is extremely methodical and precise. His style is realistic, clear and unadorned.
3. **Historical works.**
   La Cité antique, 1864.
   Histoire des institutions politiques de l'ancienne France, 1875–1892.
   Recherches sur quelques problèmes d'histoire, 1885.
4. **Bibliography.**
   Champion: Les Idées politiques et religieuses de Fustel de Coulanges.
   Guiraud: Fustel de Coulanges.

IV. MINOR HISTORIANS.

1. **Ernest Lavisse.** (1842–1922.) Born at Nouvion-en-Thiérache.
   Études sur l'histoire de Prusse, 1879.
   Essai sur l'Allemagne impériale, 1887.
   Jeunesse de Frédéric II, 1899.
   Histoire de France, 1900–1911. (18 vols.)
2. **Albert Sorel.** (1842–1906.) Born at Honfleur.
   Histoire diplomatique de la guerre franco-allemande, 1875.
   La Question d'Orient au XVIII^e siècle, 1877.
   L'Europe et la Révolution Française, 1885–1892.
3. **Henri Houssaye.** (1848–1911.) Born at Paris.
   Histoire d'Alcibiade, 1873.
   Waterloo, 1899.
   Bibliography.
   Sonolet: Henri Houssaye: biographie critique.

CRITICISM IN THE NINETEENTH CENTURY

I. CLASSICAL OR DOGMATIC CRITICISM.

1. **Characteristics.** Takes as an ideal or standard a certain author and judges

works by comparing them with this set example. A didactic, dogmatic criticism which does not seek to understand, but which lauds or condemns in a rather decisive manner.

2. **Saint-Marc Girardin.** (1801–1873.) Born at Paris. Adversary of the romantic school. Compared many plays, ancient and modern, with purpose of showing that nineteenth century plays are vastly inferior. His chief work is his

   Cours de littérature dramatique, 1843.

   Bibliography.

   Tamisier: Saint-Marc Girardin, étude littéraire.

3. **Désiré Nisard.** (1806–1888.) Born at Châtillon-sur-Seine. Professor in Collège de France and in the Sorbonne. Contributor of many articles to French magazines. Director of École normale supérieure 1857–1867. Took seventeenth century French classicism as the standard of literary perfection. His monumental work is his

   Histoire de la littérature française, 1844–1861.

   Bibliography.

   Dejob: La Jeunesse de Désiré Nisard.

   Equey: Désiré Nisard et son œuvre.

II. REALISTIC OR SCIENTIFIC CRITICISM.

1. **Biographical criticism.**

   (*a*) **Charles-Augustin Sainte-Beuve.** (1840–1869.)

   A. **Life.** Born at Boulogne-sur-mer. Went to Paris 1818. Studied medicine. Became acquainted with Victor Hugo in 1827 and joined the romantic group, but later broke away from them. Lectured on Port-Royal and the Jansenists at Lausanne 1837. Member of French Academy 1845. Professor of Latin in Collège de France 1854. Member of Senate 1865. Contributor of innumerable articles to the Revue des Deux Mondes and Revue de Paris.

   B. **Characteristics as critic.** Most versatile of nineteenth century French critics. Believed that criticism should avoid any partiality, religious, political or artistic. Attacked the attitude of Nisard. His work is not built on a uniform plan, but consists rather in short, succinct portraits of men and women of letters. His style possesses great charm and intimacy.

   C. **Representative works.**

   Tableau de la poésie française au XVI^e^ siècle, 1828.
   Portraits littéraires, 1840.
   Histoire de Port-Royal, 1840–1860.
   Portraits contemporains, 1846.
   Causeries du Lundi, 1849–1861.
   Chateaubriand et son groupe littéraire, 1860.
   Nouveaux Lundis, 1861–1869.

   D. **Bibliography.**

   Brunetière: Évolution des genres, I.
   Faguet: Politiques et moralistes du XIX^e^ siècle.
   Harper: Charles-Augustin Sainte-Beuve.
   Michaut: Sainte-Beuve avant les Lundis.

Scherer: Études critiques, I.
Séché: Sainte-Beuve.

(*b*) **Émile Faguet.** (1847–1916.) Born at La Roche-sur-Yon. A critic whose range of information is vast though not always accurate. Most of his work resembles that of Sainte-Beuve in that it represents portraiture of individual authors rather than a unified study of a literary period. His interest is centered more upon a writer's thought than upon his style and he has a distinct talent for analyzing ideas. His work is very provocative of thought and comment. He possesses a bold, well-balanced style. His work comprises over 40 volumes, among which the most conspicuous are perhaps his Études littéraires on the 16th, 17th, 18th, and 19th centuries, and his Politiques et moralistes du XIX^e^ siècle.

Bibliography.

Duval: Émile Faguet.
Normandy: Émile Faguet.
Séché: Émile Faguet.

2. **Scientific criticism.**

(*a*) **Hippolyte Taine.** (1828–1893.) (Previously cited under historians.) Believed that every work of art is the product of three conditions: race, milieu, moment. His works of criticism include:

La Fontaine et ses Fables, 1853.
Essai sur Tite-Live, 1854.
Essais de critique et d'histoire, 1858–1894.
Histoire de la littérature anglaise, 1863.

(*b*) **Émile Zola.** (1840–1902.) (Previously cited under the naturalistic school.)

Mes Haines, 1873.
Le Roman expérimental, 1880.
Les Romanciers naturalistes, 1881.
Documents littéraires, 1884.

(*c*) **Gustave Lanson.** (1857– .) Born at Orléans.

Histoire de la littérature française, 1894.

(*d*) **Émile Hennequin.** (1859–1888.) Born at Palermo, Sicily.

La Critique scientifique, 1888.
Les Écrivains francisés, 1889.

III. IMPRESSIONISTIC CRITICISM.

1. **Characteristics.** Gives especially the personal reactions of the critic. It is to some extent the outgrowth of the appreciative criticism developed previously by Théophile Gautier.

2. **Anatole France.** (1844– .) See also account of Anatole France under the novel in the twentieth century.)

Alfred de Vigny, 1868.
La Vie littéraire, 1889–1892. (4 vols.)

3. **Jules Lemaître.** (1853–1914.) Born at Vennecy.

Les Contemporains, 1886–1896.
Impression de théâtre, 1888.

THE TWENTIETH CENTURY

THE NOVEL IN THE TWENTIETH CENTURY

I. ANATOLE FRANCE (JACQUES ANATOLE THIBAULT.) (1844– .)

1. **Life.** The foremost figure in the contemporary French world of letters. Born at Paris. Son of Noël Thibault, bibliographer and authority of 18th century history, who had a bookstore on the Quai Voltaire. Studied at Collège Stanislas, but owes much of his education to readings in father's bookshop. His first literary work was a critical essay on Alfred de Vigny, 1868. In 1873 edited series of French classics for the publisher Lemerre and began contributing articles to Le Temps. In 1876 appointed Librarian to Senate. His Crime de Sylvestre Bonnard, 1881, crowned by the French Academy, brought him quickly to public attention, and new works, constantly appearing, increased his fame and popularity. Elected to French Academy 1896. His early work bears the imprint of determinism, prevalent in France at the time. The Dreyfus Affair, 1898, marked a radical change in his life; ceasing to be the detached, arm-chair philosopher, he became vitally interested in current problems, and, changing to a man of action, he wrote the series of four novels known as Histoire Contemporaine. For many years a radical and a socialist; his present position is somewhat indeterminate.

2. **Characteristics as author.** A. France stands alone, allied with no school. His work, extensive and versatile, defies generalization. His particular claims to fame are his subtle irony, penetrating observation, essentially Gallic humor, boldness, breadth of thought, and a style exquisite in its delicacy, elegance, and flexibility.

3. **Representative works.**

(*a*) *Novels.*

Jocaste et le Chat maigre, 1879.
Le Crime de Sylvestre Bonnard, 1881.
Les Désirs de Jean Servien, 1882.
Le Livre de mon ami, 1885. Autobiographical.
Thaïs, 1890.
La Rotisserie de la reine Pédauque, 1893.
Les Opinions de Monsieur Jérome Coignard, 1893.
Le Lys rouge, 1894.
Series entitled 'Histoire Contemporaine':
L'Orme du Mail, 1897.
Le Mannequin d'osier, 1898.
L'Anneau d'améthyste, 1899.

Monsieur Bergerat à Paris, 1901.
Pierre Nozière, 1899. Autobiographical.
Histoire comique, 1903.
L'Ile des pingouins, 1909.
Les Dieux ont soif, 1912.
La Révolte des anges, 1914.
Le petit Pierre, 1918. Autobiographical.
La Vie en fleur, 1922. Autobiographical.

(*b*) *Collections of short-stories.*
Balthasar, 1889.
L'Étui de nacre, 1892.
Le Puits de Sainte Claire, 1895.
Crainquebille, Putois, Riquet, et plusieurs autres récits profitables, 1904.
Sur la Pierre blanche, 1905.
Contes de Jacques Tournebroche, 1909.
Les sept Femmes de Barbe-Bleue et autres contes merveilleux, 1909.

(*c*) *Philosophical and historical.*
Le Jardin d'Épicure, 1894.
L'Église et la République, 1905.
Vers les Temps meilleurs, 1906.
Histoire de la vie de Jeanne d'Arc, 1908.

(*d*) *Poetry.*
Les Poèmes dorés, 1873.
Les Noces corinthiennes, 1876.
Poésies, 1896.

(*e*) *Drama.*
Au petit bonheur, 1898. One-act comedy.
La Comédie de celui qui épousa une femme muette, 1912.

(*f*) *Criticism.*
(See criticism in the nineteenth century.)

4. **Bibliography.**
Delaporte: Anatole France.
Gonzague-True: Anatole France, l'artiste et le penseur.
Gsell: Les Matinées de la villa Saïd.
Le Brun: Anatole France.
Lecigne: Anatole France.
Michaut: Anatole France, étude psychologique.
Shanks: Anatole France.

II. PIERRE LOTI (LOUIS-MARIE JULIEN VIAUD). (1850–1923.)

1. **Life.** Born at Rochefort, of Huguenot ancestry. Entering French navy in 1867 he visited during his life-time the remotest parts of the globe. Elected to French Academy 1892. Retired from navy 1912. At outbreak of World War sought to enlist and was assigned work of special nature on account of his age.

2. **Character.** Sensitive, impressionable, impractical, egotistical, affected, indifferent toward convention, lacking religious faith.

3. **Characteristics of his novels.** Highly impressionistic, colorful, poetic, sensuously beautiful. A true lover of art for art's sake, Loti has created a style all his own, unbound by grammatical correctness, remarkable for its spontaneity, suggestion, delicate melancholy, languorous lyric charm and musicality.

4. **Representative works.**
   Aziyadé, 1879. Turkey.
   Le Mariage de Loti, 1880. Tahiti.
   Le Roman d'un Spahi, 1881. Senegambia.
   Mon Frère Yves, 1883. Brittany.
   Pêcheur d'Islande, 1886. Brittany and Iceland.
   Madame Chrysanthème, 1887. Japan.
   Le Roman d'un enfant, 1890. Autobiographical.
   Le Livre de pitié et de la mort, 1891. Autobiographical.
   Ramuntcho, 1897. Basque provinces.
   Les Désenchantées, 1906. Turkey.
   La Turquie agonisante, 1913. Balkan War.
   La Hyène enragée, 1916. The World War.
   L'Outrage des barbares, 1917. The World War.
   L'Horreur allemande, 1918. The World War.
   Prime Jeunesse, 1920. Autobiographical.
   Un jeune officier pauvre. 1923. Collected letters of Loti.

5. **Bibliography.**
   Bonnemain: Pages choisies de Pierre Loti, avec une étude biographique.
   Giraud: Les Maîtres de l'heure.
   Hélys: Le Secret des Désenchantées.
   Mariel: Pierre Loti, biographie critique.
   Serban: Pierre Loti, sa vie et son œuvre.

III. PAUL BOURGET. (1852– .)

1. **Life.** Born at Amiens. Studied at Lycée Louis-le-Grand, Paris. In 1872 travelled in Greece and Italy. Upon his return, in spite of remonstrances of family, embraced a literary career, making his way by teaching in the Pension Lalarge where he had as a colleague Ferdinand Brunetière, a former schoolmate of the Lycée Louis-le-Grand. From 1873 to 1879 wrote criticisms for magazines and published a volume of verse, La Vie inquiète, 1874. Began novel writing 1885.

2. **Characteristics of his work.** Bourget is the greatest exponent of the modern psychological novel in France. His early novels are those of a detached observer who analyzes the sufferings of his characters. Le Disciple, 1889, marks his change to a moralist and author of thesis novels. His work in general evidences a preference for the higher classes of society. It has a penetrating power of analysis, a belief in authority and tradition in monarchy and church. Bourget has shown great mastery also in the short story of which genre he has published 18 volumes. His style is remarkable for its lucidity and strength.

3. **Representative novels.**
   Cruelle Énigme, 1885.

Un Crime d'amour, 1886.
André Cornélis, 1887.
Le Disciple, 1889.
La Terre promise, 1892.
Cosmopolis, 1893.
Monique, 1902.
L'Étape, 1902.
Un Divorce, 1904.
L'Émigré, 1906.
Le Démon du Midi, 1914.
Un Drame dans le monde, 1921.
La Geôle, 1923.
Cœur pensif ne sait où il va, 1924.

4. **Bibliography.**

De Bonne: La Pensée de Paul Bourget.
Dimnet: Paul Bourget.
Graffe: Paul Bourget.
Lardeur: La vérité psychologique dans les romans de Bourget.
Lecigne: L'Évolution morale et religieuse de Paul Bourget.
De Rivasso: Essai sur l'œuvre de Paul Bourget.
Tancrède de Visan: Paul Bourget sociologue.

IV. RENÉ BAZIN. (1853– .)

1. **Life.** Born at Angers. Delicate in early youth he spent much of his time in out-of-door life in the country near Segré. Elected to French Academy 1904. Professor of Law in Catholic University of Angers.

2. **Characteristics as novelist.** In close touch with country life in his early childhood, Bazin has an intimate knowledge of the lives, difficulties and aspirations of the peasants. Avoiding the idealistic pictures of George Sand on the one hand, and the brutal, repulsive descriptions of Zola on the other, his treatment presents a rational, sober, unprejudiced viewpoint. He believes in the novel as an educative force and holds that literature should be for the masses and not for an exclusive minority. Glorification of work pervades his novels which, written in a charming, wholesome style, display great faith in humanity.

3. **Representative novels.**

Une Tache d'encre, 1888.
De toute son âme, 1897.
La Terre qui meurt, 1899.
Les Oberlé, 1901.
Donatienne, 1902.
La Barrière, 1910.
Il était quatre petits enfants, 1923.

4. **Bilbliography.**

Lecigne: René Bazin.

V. EDOUARD ROD. (1857–1910.)

1. **Life.** Born at Nyon, on Lake Geneva, Switzerland. The many hours of

his youth passed at the bedside of his paralytic mother left upon his mind a picture of human suffering which greatly influenced his entire work. Studied at Collège de Nyon and Academy of Lausanne. Later continued his studies at Bonn and Berlin. In 1878 went to Paris where he defended Zola in the controversy over the latter's Assommoir. Lectured in England 1898.

2. **Characteristics of his work.** His early novels were naturalistic. With La Course à la mort, 1885, he turns to an introspective analysis of the heart, eliminating descriptive passages and detailed incidents. Novels of pure passion follow in which love is depicted in conflict with social laws. A fatalistic pessimism pervades all of his early work. His novels of Swiss life, published after 1896, are more optimistic in tone. His work in general is marked by sincerity and seriousness of purpose, lack of prejudice, psychological insight, a search for moral truth. He admits the influence upon his work of Schopenhauer, pre-raphaelite painting, Wagner's music, Leopardi's pessimism, and Russian novels.

3. **Representative novels.**
   Palmyre Veulard, 1881.
   La Chute de Miss Topsy, 1882.
   La Course à la mort, 1885.
   Le Sens de la vie, 1889.
   Les trois Cœurs, 1890.
   La Vie privée de Michel Teissier, 1893.
   Dernier refuge, 1896.
   Là Haut, 1896.
   L'Ombre s'étend sur la montagne, 1907.

4. **Bibliography.**
   Bordeau: Edouard Rod.
   Roz: Edouard Rod.

VI. MAURICE BARRÉS. (1862–1923.)

1. **Life.** Born at Charmes-sur-Moselle, Lorraine. Studied in Collège Malgrange at Nancy. Studied law 1880. Began publication of magazine Les Taches d'encre which lasted but a year. In 1886 collaborated with Charles le Goffic and published another review Les Chroniques which also met with little success. His novelistic career dates from 1888. Elected deputy for Nancy, 1889, and in 1906 deputy for Paris, since which time he has been regularly reëlected. One of the foremost contemporary orators in the French Parliament. Elected to French Academy 1906.

2. **Characteristics of his novels.** His earliest novels display a purely psychological interest with a full development of the ego and contain few incidents. In these works he reveals himself through his egoism as a disciple of Stendhal, and through his dilettantism as a disciple of Renan. With Les Déracinés, 1897, he renounces egoism and becomes a nationalist and traditionalist. His latest novels evidence the influence of Bergson. In general his works reveal a subtle intelligence, a keen sensibility, and great delicacy in shades of word meaning. His style, essentially artistic, represents a fusion of classical and romantic influences.

3. **Representative novels.**
   Series entitled Le Culte du Moi:
   Sous l'Œil des barbares, 1888.
   Un Homme libre, 1889.
   Le Jardin de Bérénice, 1891.
   Du Sang, de la Volupté et de la Mort, 1894.
   Series entitled Le Roman de l'énergie nationale:
   Les Déracinés, 1897.
   L'Appel au soldat, 1900.
   Leurs figures, 1903.
   Colette Baudoche, 1909.
   La Colline inspirée, 1913.
   Le Jardin sur l'Oronte, 1922.

4. **Bibliography.**
   Gillouin: Maurice Barrès.
   Jacquet: Notre maître Maurice Barrès.
   Jarry: Essai sur l'art et la psychologie de Maurice Barrès.
   Massis: La Pensée de Maurice Barrès.
   Thibaudet: Maurice Barrès, sa vie et son œuvre.

VII. OTHER MODERN NOVELISTS.

1. **Joris-Karl Huysmans. (1848–1907.)** Born at Paris. Author of symbolistic novels in which decadence is tinged with religious faith. His novels are weak in plot but possess unusual descriptive qualities. Representative works are:
   A Rebours, 1884.
   En Route, 1895.
   La Cathédrale, 1898.
   L'Oblat, 1903.
   Trois Primitifs, 1905.
   Bibliography.
   Marx: Joris-Karl Huysmans.

2. **Octave Mirbeau. (1848–1917.)** (See also under drama in the twentieth century.) Born at Trévières, Calvados. Novelist, short-story writer, dramatist. His novels, in realistic vein, contain a penetrating and merciless satire of society, and reveal a keen sense for color and dramatic values. Representative works are:
   L'Abbé Jules, 1888.
   Le Jardin des supplices, 1899.
   Le Journal d'une femme de chambre, 1905.
   Dans l'antichambre, 1905.

3. **J-H Rosny (Joseph-Henri Boëx, 1856– .) (Séraphin-Justin Boëx, 1859– .)** Both born at Brussels. Their novels deal with moral and social contemporary problems and also at times attempt to analyze the continuity of the human race from primitive to modern times. Representative works are:
   Nel Horn de l'Armée de Salut, 1886.
   Le Bilatéral, 1887.

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Marc Fane, 1888.
Le Termite, 1890.
L'impérieuse Bonté, 1894.
La Fauve, 1899.
Le Millionnaire, 1905.

4. **Paul Margueritte (1860–1918) et Victor Margueritte (1866–).** Paul born at Laghouat, Algeria; Victor born at Blidah, Algeria. Sons of a general of the War of 1870, they collaborated in a series of four realistic novels on that period bearing the collective title 'Une Époque,' all of which reveal the influence of Zola. These novels are:
Le Désastre, 1898.
Les braves gens, 1901.
Les Tronçons du glaive, 1901.
La Commune, 1904.
Other works are:
Les deux vies, 1902.
Zette, 1903.
Le Prisme, 1905.

5. **Paul Adam. (1862–1920.)** Born at Paris. Originally a naturalist he introduced a symbolistic tone into his later work. The influence of Balzac and Zola is seen in his method of grouping certain novels into cycles. His pictures, drawn in bold, sweeping strokes, are essentially patriotic in character. In La Ruse he has taken characters from Hugo's Les Misérables, and has amplified them. Representative works are:
Chair molle, 1885.
La Force du mal, 1896.
L'Enfant d'Austerlitz, 1902.
La Ruse, 1903.
Au Soleil de juillet, 1903.
Les Lions, 1906.
Stéphanie, 1913.

6. **Marcel Prévost. (1862– .)** Born at Paris. Studied in Jesuit school of Saint Joseph de Tivoli at Bordeaux and school of Sainte Geneviève at Paris. Continued his education at École Polytechnique. After 1890 turned his attention exclusively to literature. Calls himself the disciple of George Sand and of Dumas fils, writing moralistic novels (see preface to La Confession d'un amant). Attempted to revive the romantic novel (see preface to Chonchette). Most of his novels deal with the souls of women and with cas de conscience. They display skill in plot construction and are written in an easy, picturesque, but rather commonplace style. Representative works are:
Le Scorpion, 1887.
Chonchette, 1888.
La Confession d'un amant, 1891.
L'Automne d'une femme, 1893.
Les Demi-Vierges, 1894.
Les Anges gardiens, 1913.
Mon petit Voisin, 1922.

7. **Léon Frapié.** (1863– .) Born at Paris. Novelist and short-story writer. Author of touching novels dealing with children of the poor, remarkable for their trueness to life. Representative works are:
   L'Écolière, 1906.
   La Boîte aux Gosses, 1907.
   La Mère Croquemitaine, 1912.

8. **Pierre Mille.** (1864– .) Born at Choisy-le-Roi. Novelist and short-story writer. An accurate observer endowed with a broad imagination. His works are notable for their diversity of subject-matter and unusual simplicity of style. Representative works are:
   Barnavaux et quelques femmes, 1908.
   Caillou et Tilli, 1911.
   Myrrhine, 1922.

9. **Henri-François de Régnier.** (1864– .) (See also under twentieth century poetry.) Born at Honfleur. Poet, critic, short-story writer, novelist. Studied law and prepared for diplomatic service but renounced it for a literary career. Became identified with the symbolistic movement. In 1896 married Marie de Heredia, daughter of José-Maria de Heredia. Elected to French Academy 1911. His most successful novels are historical, dealing with the 17th and 18th centuries. Representative works are:
   La double Maîtresse, 1900.
   Les Amants singuliers, 1901.
   Le bon Plaisir, 1902.
   Le Passé vivant, 1905.
   Bibliography.
   Berton: Henri de Régnier, le poète et le romancier.
   de Gourmont: Henri de Régnier et son œuvre.
   Léautaud: Henri de Régnier.

10. **Jules Renard.** (1864–1910.) (See also under drama in the twentieth century.) Born at Châlons-sur-Mayenne. Novelist and dramatist. An excellent stylist. Representative works are:
   Poil de Carotte, 1894.
   Histoires naturelles, 1896.
   Ragotte, 1908.
   L'Œil clair, 1914.

11. **Louis Bertrand.** (1866– .) Novelist, short-story writer, dramatist, of optimistic tendencies. Representative works are:
   Le Sang des races, 1899.
   Pépète le bien-aimé, 1904.
   L'Infante, 1920.

12. **René Boylesve.** (1867– .) Born at La Haye-Descartes. Highly imaginative novelist and short-story writer, noteworthy for a style of great delicacy, balance, and classical harmony. Elected to French Academy, 1918. Representative works are:
   Le Parfum des Iles Borromées, 1898.
   L'Enfant à la balustrade, 1903.
   La Jeune Fille bien élevée, 1912.

13. **Émile Bauman.** (1868– .) Forceful writer of novels with religious faith as a dominant theme. Representative works are:
    L'Immolé, 1908.
    La Fosse aux lions, 1910.
    Le Fer sur l'Enclume, 1920.
    Job le prédestiné, 1922.

14. **André Gide.** (1869– .) Novelist and critic. Possesses an irregular but forceful style together with a power of keen observation and careful psychological analysis. Representative works are:
    L'Immoraliste, 1902.
    La Porte étroite, 1909.
    Les Caves de Vatican, 1914.
    La Symphonie pastorale, 1919.

15. **Henry Bordeaux.** (1870– .) Born at Thonon-les-Bains on Lake Geneva. Studied law at University of Paris. His novels, which represent every-day people of the bourgeoisie, depict the struggle between the individual and the family, and present a wholesome view of life. Representative works are:
    Le Pays natal, 1900.
    La Peur de vivre, 1903.
    Les Roquevillard, 1906.
    Les Yeux qui s'ouvrent, 1908.
    La Croisée des chemins, 1909.
    La Maison, 1912.
    Les Pierres du foyer, 1916.
    La Jeunesse nouvelle, 1918.
    Les Feux du soir, 1921.

16. **Marcel Proust.** (1871–1922.) A seeker of hidden motives, he analyzes his characters with microscopic care. His style is at times disconcerting on account of the extreme length of his sentences. Representative works are:
    Du Côté de chez Swann, 1913.
    A l'ombre des jeunes filles en fleurs, 1919.
    La Prisonnière, 1924.

17. **Gaston Chérau.** (1872– .) A descendant of the naturalistic school who has written powerful but dismal studies of provincial life. Among his works are:
    La Saison balnéaire de M. Thébault, 1902.
    Champi-Tortu, 1906.
    La Prison de verre, 1912.
    Valentine Pacquault, 1921.

18. **Eugène Montfort.** (1872– .) Author of colorful novels with a predilection for stories of the sea. Representative works are:
    Les Cœurs malades, 1904.
    La Turque, 1912.
    Mon Brigadier Triboulère, 1918.
    Brelan marin, 1922.

19. **Henri Barbusse.** (1874– .) Born at Asnières. A novelist whose work is a combination of the influences of Zola and Russian novels, with a touch of mysticism. Gained immediate fame through Le Feu, 1916, a sensational novel containing graphic and powerful descriptions of the horrors of war. Representative works are:
   L'Enfer, 1908.
   Le Feu, 1916.
   Clarté, 1919.

20. **Jérome Tharaud** (1874–) **and Jean Tharaud** (1877–). Collaborators of unusual talent and versatility whose works possess richness of color and polished perfection of style, among which are:
   Dingley, l'illustre écrivain, 1906.
   La Fête arabe, 1912.
   L'Ombre de la croix, 1917.
   Marrakech ou les Seigneurs de l'Atlas, 1920.
   La Maîtresse Servante, 1921.
   Le Chemin de Damas, 1923.

21. **Charles-Louis Philippe.** (1874–1909.) One of the most touching modern novelists whose works, dealing for the most part with the poorer classes, have a true lyric note. Representative works are:
   La Mère et l'enfant, 1900.
   Bubu de Montparnasse, 1901.
   Le Père Perdrix, 1903.
   Croquignole, 1906.
   Dans la petite ville, 1910.
   Charles Blanchard, 1913.

22. **Claude Farrère (Charles Bargone).** (1876– .) Novelist whose early colorful, descriptive, exotic novels gave promise for a future which his subsequent work failed to sustain. Representative works are:
   Fumées d'Opium, 1904.
   Les Civilisés, 1905.
   L'Homme qui assassina, 1907.
   La Bataille, 1911.
   Les Condamnés à mort, 1921.
   La Peur de M. de Fierce, 1923.

23. **Pierre Hamp.** (1876– .) Exponent of the social novel whose works, published as a series under the collective title of La Peine des Hommes, are written in a crude style, and present forceful, detailed descriptions of the life of the workingman. Representative works are:
   Le Rail, 1912.
   Gens, 1917.
   Le Travail invincible, 1918.
   Les Chercheurs d'or, 1920.
   Le Cantique des cantiques, 1922.
   Le Lin, 1924.

24. **Edmond Jaloux.** (1878– .) Author of realistic novels of penetrating psychology which present vivid pictures of contemporary life. Representative works are:

L'Agonie de l'amour, 1899.
Les Sangsues, 1904.
Le Démon de la vie, 1908.
Le Reste est silence, 1909.
Fumées dans la campagne, 1913.
Le Roi Cophétua, 1922.

25. **Jean Giraudoux.** (1882– .) His first novel, Les Provinciales, 1909, contain admirable pictures of French country life. Several subsequent novels center about the Great War in which the author was wounded. Representative works are:
Les Provinciales, 1909.
Lecture pour une ombre, 1917.
Adorable Clio, 1920.
Suzanne et le Pacifique, 1921.
Siegfried et le Limousin, 1922.

26. **Ernest Psichari.** (1883–1914.) Grandson of Ernest Renan. Beginning as a writer of novels imbued with religious belief he continued the search for faith and truth in his novels of the Great War in which he was killed. Representative works are:
Les Terres de soleil et de sommeil, 1908.
L'Appel des armes, 1913.
Le Voyage du Centurion, 1916.
Les Voix qui crient dans le désert, 1916.

27. **Georges Duhamel (Denis Thévenin).** (1884– .) Critic, poet, novelist. Author of novels of the Great War which show great depth of feeling, written in a clear and simple style. Representative works are:
La Vie des martyrs, 1917.
Civilisation, 1918.
La Possession du monde, 1919.
Les Hommes abandonnés, 1921.
Lettres d'Aspasie, 1922.

28. **René Benjamin.** (1885– .) Realistic novelist with a distinct gift for satire. Representative works are:
La Justice de paix, 1913.
Gaspard, 1915.
Le Major Pipe et son père, 1917.
Le Palais et les gens de justice, 1920.
Amadou bolcheviste, 1922.

VIII. WOMEN NOVELISTS.

1. **Gyp (Marie Antoinette de Riquetti de Mirabeau, comtesse de Martel de Janville).** (1850– .) Born at Château de Coetsal, Morbihan. Authoress of great popularity whose novels, more than 100 in number, and many of them in dialogue form, have a delightfully humorous vein. Representative works are:
Petit Bob, 1881.
Petit Bleu, 1888.
Un Raté, 1891.

Un Ménage dernier cri, 1903.
Entre la poire et le fromage, 1909.
Souricette, 1922.

2. **Madame Jane Marni (Madame Jeanne Marnière).** (1854–1910.) Authoress of novels dealing with the upper bourgeoisie, notable for their sincerity and keen observation. Representative works are:
   La Femme Silva, 1887.
   Le Livre d'une amoureuse, 1904.
   Pierre Tisserand, 1907.
   Souffrir, 1909.

3. **Madame Lecomte du Nouy.** (1854–1915.) A disciple of Stendhal whose novels, published anonymously, are works of psychological analysis. She frequently used in her novels the form of exchange of letters between two persons. Representative works are:
   Amitié amoureuse, 1896.
   L'Amour est mon péché, 1898.
   La Joie d'aimer, 1904.

4. **Madame Rachilde (Madame Alfred Valette).** (1862– .) Born at Périgueux. Maiden name Marguerite Eymery. Novelist and short-story writer. Her early novels are greatly under the influence of symbolism. A sincere, conscientious, artistic writer. Representative works are:
   Nono, 1885.
   Madame Adonis, 1888.
   La sanglante ironie, 1891.
   La Jongleuse, 1900.
   La Maison vierge, 1920.
   L'Hôtel du grand Veneur, 1922.

5. **Madame Camille Pert (Madame H. Rougeul).** (1865– .) A violent advocate of women's rights. Representative works are:
   Camarade, 1897.
   Leur Égale, 1899.
   L'Autel, 1907.
   La petite Cady, 1910.
   Cady mariée, 1913.
   Le Divorce de Cady, 1914.

6. **Marcelle Tinayre.** (1872– .) Maiden name Marcelle Chasteau. Authoress of pseudo-philosophical novels and novels of passion the interest of which centers about female characters. Representative works are:
   Hellé, 1899.
   La Maison du péché, 1902.
   La Rebelle, 1906.
   La Douceur de vivre, 1911.
   Perséphone, 1920.
   Les Lampes voilées, 1921.
   Priscille Séverac, 1922.

7. **Mme Colette-Willy.** (1873– .) Born at Saint Sauveur-en-Puisaye. Former wife of Henry de Gauthiers-Villars, known as Willy, author of

salacious novels. She began by collaborating with him, but since 1897 has written under her own name. Among her best novels are those dealing with animals, which she endows with almost human feelings. Representative works are:

Sept dialogues de bêtes, 1897.
La Vagabonde, 1911.
L'Entrave, 1914.
La Paix chez les bêtes, 1916.
La Chambre éclairée, 1921.
La Maison de Claudine, 1922.

8. **Colette Yver (Madame Auguste Huzard).** (1874– .) Maiden name Antoinette de Bergevin. Authoress whose plots relate every-day occurrences with no attempt at complexity, relying upon interest in the characters for whom she succeeds in gaining the reader's sympathy. In her novels dealing with women's rights, unlike contemporary feminine writers, she indicates that woman's place is in the home. Representative works are:

La Pension du Sphinx, 1901.
Princesses de Science, 1907.
Les Dames du palais, 1910.
Le Métier du roi, 1911.
L'Homme et le Dieu, 1922.

9. **Myriam Harry (Madame Perrault Harry).** (1875– .) Born at Jerusalem. Authoress of novels dependent for their interest upon their oriental atmosphere. Representative works are:

Passages de Bédouins, 1899.
La petite Fille de Jérusalem, 1914.
Siona à Paris, 1919.
Le tendre Cantique de Siona, 1922.
Les Amants de Sion, 1924.

10. **Mme Gérard d'Houville (Mme Henri de Régnier).** (1875– .) (See also under twentieth century poetry.) Maiden name Marie-Louise de Heredia. Daughter of José-Maria de Heredia; wife of Henri de Régnier. Novelist and poetess. Her works are reminiscent of the 17th century by their refined, harmonious style and her predilection for topics of love and death. Representative works are:

L'Inconstante, 1903.
Esclave, 1905.
Le Séducteur, 1914.
Le Sylphe, 1922.

11. **Comtesse Mathieu de Noailles.** (1876– .) (See also under twentieth century poetry.) Maiden name Princesse Anna-Elisabeth de Brancovan. Born at Paris. Of Greek and Roumanian ancestry. Authoress of novels full of imagery and love of beauty, among which are:

La nouvelle Espérance, 1903.
Le Visage émerveillé, 1904.
La Domination, 1905.

12. **Isabelle Eberhardt.** (1877–1904.) Daughter of a Russian general and

a German mother. Brought up in Switzerland. Became converted to Mohammedanism and, dressed as an Arabian horseman, lived among the nomadic native tribes of Northern Africa. Her works, based upon personal observations, rich in color, were put into form and published after her death.

Nouvelles Algériennes, 1905.
Dans l'Ombre chaude de l'Islam, 1906.
Le Trimardeur, 1922.

13. **Mme Lucie Delarue-Mardrus.** (1880– .) (See also under twentieth century poetry.) Born at Honfleur. Novelist, poetess, dramatist, short-story writer. Her novels display talent in development of characters, but are rather conspicuously modelled to suit public taste. Representative works are:

Marie Fille-Mère, 1908.
Le Roman de six petites filles, 1909.
L'Ame aux trois visages, 1919.
L'Inexpérimentée, 1921.
L'Ex-Voto, 1922.

14. **André Corthis (Mlle Andrée Husson).** (1885– .) Authoress of novels which display sincerity of purpose, poise, and unusual depth of observation. Representative works are:

Le pauvre amour de Doña Balbine, 1912.
Pour moi seule, 1919. (Crowned by French Academy.)
Sa vraie Femme, 1920.
L'Obsédé, 1921.

15. **Marguerite Audoux.** Authoress of two psychological novels, written in a highly condensed style, which contain scenes of great pathos.

Marie-Claire, 1910.
L'Atelier de Marie Claire, 1920.

IX. BIBLIOGRAPHY OF THE NOVEL IN THE TWENTIETH CENTURY.

Bertaut: Les Romanciers du nouveau siècle.
Casella et Gaubert: La nouvelle Littérature, 1895–1903.
Crawford: Studies in French Literature.
Cunliffe and de Bacourt: French Literature during the last half century.
Duclaux: Twentieth Century French Writers.
Ernest-Charles: La Littérature française d'aujourd'hui.
Fels: Œuvres et portraits du vingtième siècle.
Giraud: Les Maîtres de l'heure.
Gregh: La Fenêtre ouverte.
Lalou: Histoire de la littérature française contemporaine, 1871–1902.
Le Cardonnel et Vellay: La Littérature contemporaine.
Le Goffic: La Littérature française aux dix-neuvième et vingtième siècles.
Rodenbach: L'Élite.
Schinz: French Literature of the Great War.

Stephens: French Novelists of Today.
Turquet-Milnes: Some Modern French Writers.

TWENTIETH CENTURY POETRY

I. VERS LIBRISTES.

1. Characteristics of the vers libre.

(*a*) Use of a system of feet instead of a number of syllables as the unit of versification.

(*b*) Use of rhythm instead of rhyme, the latter being used only to suit the poet's convenience.

2. Gustave Kahn. (1859– .)

Credited with being the inventor of modern free verse in France. Born at Metz. Studied at École des Chartes and École de langues orientales. Lived in Africa 1881–1885. Took active part in publication of La Vogue, Le Symboliste and La Revue Indépendante. Chevalier de la Légion d'honneur. Representative works are:

Les Palais nomades, 1887.
Chansons d'amants, 1891.
Domaine de fée, 1895.
La Pluie et le beau temps, 1895.
Limbes de lumière, 1895.
Premiers Poèmes, précédés d'une étude sur le vers libre, 1897.

Bibliography.

Pilon: Gustave Kahn. L'Ermitage, Feb. 1896.

3. Stuart Merrill. (1865–1915.)

Born at Hempstead, Long Island, U. S. A. Spent his youth in Paris, studying at Lycée Condorcet. Studied law at Columbia University, New York, 1885–1889. Returned to France 1890 where he resumed permanent residence, devoting his time to poetical production and to critical articles in English on French writers which appeared in New York *Times* and New York *Evening Post*. His early work has a melodious quality similar to the work of the symbolists. His later poems, written after he had become interested in social problems, have a more intellectual quality. Representative works are:

Les Gammes, 1887.
Pastels in Prose, 1890. (English translations of contemporary French poets.)
Les Fastes, 1891.
Petits poèmes d'automne, 1895.
Poèmes (1887–1897), 1897.
Les quatre Saisons, 1900.

Bibliography.

de Gourmont: Le Livre des masques.
Régnier: Les Hommes d'aujourd'hui.
Thompson: French Portraits.

4. Francis Vielé-Griffin. (1864– .)

Born at Norfolk, Virginia, U. S. A. Has spent most of his life in Paris and Touraine. Officier de la Légion d'honneur. Perhaps the most original free-verse poet in France. Representative works are:

Cueille d'avril, 1886.
Les Cygnes, 1885–1886.
Joies, 1889.
La Chevauchée d'Yeldis et autres poèmes, 1893.
La Clarté de vie, 1897.
L'Amour sacré, 1903.
Plus loin, 1906.

Bibliography.

Beaunier: La Poésie nouvelle.
Vigié-Lecoq: La Poésie contemporaine.

5. **Francis Jammes.** (1868– .)

Born at Tournay (Hautes-Pyrénées). Studied at Collège de Pau and Collège de Bordeaux. Started in life as clerk in law office at Orthez, where he still resides. His work is full of nature and animal life and is marked by simplicity, sensitiveness and sincerity. His use of free-verse is only occasional. Representative works are:

Vers, 1892; 1893; 1894.
De l'Angélus de l'aube à l'angélus de soir, 1898.
Le Poète et l'oiseau, 1899.
Le Deuil des primevères, 1901.
Le Triomphe de la vie, 1902.
Pensée des jardins, 1906.
Clairières dans le ciel, 1906.

Bibliography.

Braun: Des Poètes simples: Francis Jammes.
Moulin: Sur l'œuvre de Francis Jammes. Minerve française, 1920.
Pilon: Francis Jammes et le sentiment de la nature.

II. SURVIVALS OF SYMBOLISM.

1. **Émile Verhaeren.** (1855–1916.)

(*a*) *Life.* Born at Saint-Amand, near Antwerp, Belgium. Studied at Institut Saint Louis in Brussels and at Collège Sainte-Barbe at Ghent. Studied law at University of Louvain. Began practising law in Brussels, 1881, but soon turned his attention exclusively to literature. Killed while attempting to board a moving train at Rouen whither he had gone to deliver a patriotic address during the war.

(*b*) *Characteristics of his work.* Dual in nature. His early work is colorful and subjective, with a shroud of mysticism, haunting destiny and fear of death. As a refuge from these moods he turns, in his later work, to powerful, objective descriptions of crowded cities and gigantic industries. Much of his work contains an alternation of long and short lines and is liberal without actually becoming free-verse.

(*c*) *Representative works.*

Les Flamandes, 1883.

Les Moines, 1886.
Les Soirs, 1887.
Les Apparus dans mes chemins, 1891.
Les Campagnes hallucinées, 1893.
Les Villages illusoires, 1895.
Les Villes tentaculaires, 1895.
Les Heures claires, 1896.
Les Visages de la vie, 1899.
Les Heures d'après-midi, 1905.
La multiple Splendeur, 1906.

(*d*) *Bibliography.*

Bazalgette: Émile Verhaeren.
Buisseret: L'Évolution idéologique d'Émile Verhaeren.
Gauchez: Émile Verhaeren.
Mockel: Un Poète de l'énergie: Émile Verhaeren, l'homme et l'œuvre.
Ramaekers: Émile Verhaeren.
Zweig: Émile Verhaeren, sa vie, son œuvre.

2. **Albert-Victor Samain.** (1858–1900.)

Born at Lille. Forced to leave school at age of 14 to support family after father's death. Worked in banking-house and attempted journalism. A favorable criticism written by François Coppée on Samain's Au Jardin de l'Infante brought the latter to public attention. His work combines symbolistic subject-matter with Parnassian form. Representative works are:

Au Jardin de l'Infante, 1893.
Aux Flancs du vase, 1898.
Le Chariot d'or, 1901.
Poèmes inachevés, 1910.

Bibliography.

Arréat: Nos Poètes et la pensée de leur temps. De Béranger à Samain.
Bocquet: Albert Samain, sa vie et son œuvre.
Jarry: Albert Samain, souvenirs.
Rousseau: La Pensée poétique d'Albert Samain. Minerve française, 1920.

3. **Henri-François de Régnier.** (1864– .) (Previously cited under the novel in the twentieth century.)

The most conspicuous figure among modern French poets. Used with equal facility classical alexandrine verse and modern free-verse. His poetry is remarkable for its vivid imaginative quality, elegance of style, rhythm and harmony. His poetical works include:

Les Lendemains, 1885.
Apaisements, 1886.
Poèmes anciens et romanesques, 1890.
Tel qu'en songe, 1892.
Les Jeux rustiques et divins, 1897.
Les Médailles d'argile, 1900.
La Sandale ailée, 1906.
Vestigia flammae, 1921.

4. **Jean Moréas (Jean Papadiamantopoulos).** (1868–1910.) Born at Athens where his father was a prominent judge of the supreme court. Learned French from governess. Went to Paris 1871 to study law but soon decided to devote himself to a literary career. His poetical work shows a constant struggle between symbolism with which he had become enamoured as a youth, and seventeenth century classicism which constantly attracted him. Representative works are:

Les Syrtes, 1884.
Les Cantilènes, 1886.
Le Pèlerin passionné, 1891.
Poésies (1886–1896), 1898.
Les Stances, Books 1 & 2, 1899; Books 3, 4, 5, 6, 1901.
Esquisses et Souvenirs, 1908.

Bibliography.

Barrès: Jean Moréas.
Maurras: Jean Moréas.
Raynaud: Apothéose de Jean Moréas, poète français.

III. OTHER CONTEMPORARY POETS.

1. **Remi de Gourmont.** (1858–1915.) (See also under twentieth century criticism.) Born at Bazoches-en-Houlme. A descendant, on his mother's side, of François de Malherbe. Poet, critic, dramatist, philosopher, biologist, philologist. His poetical work includes:

Hiéroglyphes, 1894.
Les Divertissements, 1912.

Bibliography.

Querlon: Remi de Gourmont.

2. **Paul Claudel.** (1868– .) (See also under drama in the twentieth century.) Born at Villeneuve-sur-Fère. Studied at Lycée Louis-le-Grand, Paris. Travelled widely in French consular service. Is now French ambassador to Japan. His poetical work includes much rhythmic prose and is full of imagery and melody. The compactness of his curious style, lacking precision in detail, makes much of his poetry difficult of comprehension. An intensely felt mysticism pervades his work. Among his works are:

Vers d'exil, 1895.
Cinq Odes suivies d'un Processional pour saluer le siècle nouveau, 1911.
Trois Poèmes de guerre, 1915.
Autres Poèmes durant la guerre, 1916.

Bibliography.

Duhamel: Paul Claudel, le philosophe, le poète, l'écrivain, le dramaturge.

3. **Louis Mercier.** (1870– .) Born at Contouvre. Studied at seminary of Saint-Jodart and later at University of Lyons. His poetry depicts the humble peasant life of the district in which he was born. Representative works are:

L'Enchantée, 1897.
Les Voix de la Terre et du temps, 1903.
Le Poème de la maison, 1906.
Poèmes de la tranchée, 1916. War poems.

Les Pierres sacrées, 1920. Peasant religious worship.

4. **Paul Fort.** (1872– .) Born at Rheims. Nicknamed "Prince of French Poets." Most of his work is written in a vehicle midway between poetry and prose, i. e., sentences are continued on the page as in prose, but have poetic values of cadence and rhythm. Representative works are:
   Plusieurs choses, 1894.
   Premières lueurs sur la colline, 1894.
   Monnaie de fer, 1894.
   Il y a là des cris, 1895.
   Ballades, 1896.
   Les Idylles antiques, 1900.
   L'Amour marin, 1900.
   Ballades françaises, VIII^e^ série, 1906.
   Bibliography.
   Boylesve: Sur les nouvelles Ballades de Paul Fort. L'Ermitage, March, 1898.
   Gosse: The Poetry of Paul Fort. Daily Chronicle, July 5, 1902.
   Louys: Paul Fort. L'Ermitage, June, 1896.

5. **Paul-Ambroise Valéry.** (1872– .) Born at Cette. A disciple of Mallarmé whose work possesses color but fails to produce a very clear impression.
   La jeune Parque, 1917.
   Odes, 1920.
   Album de vers anciens, 1921.
   Fragments du Narcisse, 1922.

6. **Fernand Gregh.** (1873– .) Born at Paris. Studied at Lycée Michelet and Lycée Condorcet. Officier de la Légion d'honneur, 1913. His work is sincere and possesses at times deep feeling with a tinge of sadness. Representative works are:
   La Maison de l'enfance, 1896.
   La Beauté de vivre, 1900.
   Les Clartés humaines, 1904.
   L'Or des minutes, 1905.
   La Chaîne éternelle, 1910.
   La Couronne douloureuse, 1917. (War poems.)
   La Couronne triomphale, 1919.

7. **Charles Péguy.** (1873–1914.) Born at Orléans. Studied in Paris at Collège Sainte-Barbe and École Normale Supérieure. Killed in action at the Marne, Sept. 5, 1914. Editor of Les Cahiers de la Quinzaine. Author of poems and of rhythmic prose, irregular and at times incoherent, in which religious faith is often a dominant theme. Representative works are:
   Le Mystère de la charité de Jeanne d'Arc, 1910.
   Le Porche du mystère de la deuxième vertu, 1912.
   Le Mystère des Innocents, 1912.
   La Tapisserie de Notre-Dame, 1913.
   Ève, 1914.
   Bibliography.

Halévy: Charles Péguy et les Cahiers de la Quinzaine.
Johannet: Itinéraires d'intellectuels.

8. **Mme Gérard d'Houville.** (1875– .) (Previously cited under the novel in the twentieth century.) Born at Paris. Her poems appeared in the Revue des Deux Mondes at intervals between 1894 and 1917 and have not been issued in book form.

9. **Comtesse Mathieu de Noailles.** (1876– .) (Previously cited under the novel in the twentieth century.) Her poetry marks a reaction against symbolism and has much in common with the work of Francis Jammes. It is reminiscent of Musset in its personal, lyric quality and its joy of life and apprehension of death. Representative works are:
Le Cœur innombrable, 1901.
L'Ombre des jours, 1902.
Les Éblouissements, 1907.
Les Vivants et les Morts, 1913.
Forces éternelles, 1920.

10. **Madame Lucie Delarue-Mardrus.** (1880– .) (Previously cited under the novel in the twentieth century.) Her poetical work is original, voluptuous, full of the joy of life. The correctness of her vocabulary has been questioned. Representative works are:
Occident, 1900.
Ferveur, 1902.
Horizons, 1913.
La Figure de Proue, 1908.
Par Vents et marées, 1911.
Souffles de Tempête, 1918.

V. BIBLIOGRAPHY OF TWENTIETH CENTURY POETRY.

In addition to books on individual writers and general works previously mentioned are:

de Barneville: Le rythme dans la poésie française.
Beaunier: La Poésie nouvelle.
Dondo: Vers libre, a logical development of French verse.
Dornis: La Sensibilité dans la poésie française contemporaine (1885–1912).
Duhamel: Les Poètes et la poésie.
Duhamel et Vildrac: Notes sur la technique poétique.
Ernest-Charles: Les Samedis littéraires.
Guilliaume: Le Vers français et les prosodies modernes.
Lazare: Figures contemporaines.
Le Cardonnel et Vellay: La Littérature contemporaine.
Lowell: Six French Poets.
Séché: Les accents de la satire dans la poésie contemporaine.
de Souza: Du rythme en français.
Verrier: L'Isochronisme dans le vers français.
Vildrac: Le Verlibrisme, étude critique sur la forme poétique irrégulière.
Wentzel: Ueber den Reim in der neueren franzosischen Dichtung.

DRAMA IN THE TWENTIETH CENTURY

I. THE PSYCHOLOGICAL DRAMA.

1. **Georges de Porto-Riche.** (1849– .) Born at Bordeaux. Writer of plays dealing almost exclusively with love, remarkable for their grace and elegance of style, compact structure, subtle psychology, clever dialogue and simplicity of plot. Among his plays are:
   La Chance de Françoise, 1888.
   L'Infidèle, 1890.
   Amoureuse, 1891.
   Le Passé, 1898.
   Le Vieil Homme, 1911.
   Le Marchand d'Estampes, 1918.
   Bibliography.
   Marx: Georges de Porto-Riche.

2. **Jules Lemaître.** (1853–1914.) (Previously cited under criticism at the end of the nineteenth century.) Author of plays, written on many varied themes, which contain characters of unusual complexity and give evidence of great keenness of perception. Representative plays are:
   Le Député Leveau, 1890.
   Mariage blanc, 1891.
   Le Pardon, 1895.
   La Massière, 1905.
   Un Aventurier, 1920.

3. **Paul Hervieu.** (1857–1915.) Born at Neuilly-sur-Seine. Elected to French Academy 1900. Author of gloomy, fatalistic, pessimistic plays which reveal the influence of Becque. His drama is impersonal and he presents his ideas clearly, but coldly. Eliminating secondary incidents, he develops clear and concise plots, logical in structure. His characters are often over argumentative, are not clearly individualized, and are patterned to fit the situation. His style is noteworthy for its purity of form and clarity of expression, but lacks naturalness at times through the use of lengthy monologues. Representative plays are:
   Les Paroles restent, 1892.
   Les Tenailles, 1895.
   La Loi de l'homme, 1897.
   La Course du flambeau, 1901.
   Le Dédale, 1903.
   Connais-toi, 1909.
   Bagatelle, 1912.
   Le Destin est maître, 1914.
   Bibliography.
   Burkhardt: Studien zu Paul Hervieu als Romancier und als Dramatiker
   Estève: Paul Hervieu.
   Gaultier: Paul Hervieu. Revue de Paris, 1912.
   Huneker: Iconoclasts.
   Malherbe: Paul Hervieu.

4. **Henry Bataille.** (1872–1922.) Born at Nîmes. His plays combine poetry

and psychology and display great tenderness of feeling. His characters are, however, abnormal and lacking in will, and his situations are artificial. Representative plays are:

Maman Colibri, 1903.
La Marche nuptiale, 1905.
La Femme nue, 1908.
La Vierge folle, 1910.
L'Homme à la rose, 1920.
La Tendresse, 1921.
La Chair humaine, 1922.

Bibliography.

Amiel: Henry Bataille.

5. **Henri Bernstein.** (1876– .) Born at Paris. Disciple of Scribe and Sardou. Writer of forceful plays marked by rapidity of movement and ingenuity in producing tense scenes and crises. His characters are at times distorted illogically to produce dramatic effects, and his plays often lack delicacy. Representative plays are:

Le Détour, 1902.
Le Bercail, 1904.
La Rafale, 1905.
La Griffe, 1906.
Le Voleur, 1906.
Samson, 1908.
Le Secret, 1913.
L'Élévation, 1917.
Judith, 1922.

II. THE SOCIAL DRAMA.

1. **Octave Mirbeau.** (1848–1917.) (Previously cited under the novel in the twentieth century.) Author of plays which make violent and brutal but sincere attacks upon social abuses. He shows particular skill in moulding into high relief a central character. Representative plays are:

Les mauvais Bergers, 1898.
Les Affaires sont les Affaires, 1903.
Le Foyer, 1908 (with Thadée Natanson).
Le Bonheur, 1911.

2. **Henri Lavedan.** (1859– .) Born at Orléans. Began as a journalist and short-story writer. Elected to French Academy 1898. He depicts contemporary manners, particularly the vicissitudes of descendants of the old nobility in the republic of today. His plays display great variety of subject-matter, spontaneity of dialogue, and a clever but not very deep observation. Representative plays are:

Les deux Noblesses, 1894.
Viveurs!, 1895.
Le Marquis de Priola, 1902.
Le Duel, 1905.
Servir, 1913.

Bibliography.
Sorel: Essais de psychologie dramatique.

3. **Maurice Donnay.** (1860– .) Born at Paris. Studied at École Centrale and started in life as a civil engineer. The success of his satires, composed for the Chat Noir, a Montmartre cabaret, convinced him that his true field was that of the drama. His plays lack depth but are remarkable for their brilliant wit, simple, clear style, naturalness of conversation, and clever portraiture. As in the case of Bataille and Porto-Riche, his plays deal almost exclusively with love. Representative plays are:
Lysistrata, 1892.
Amants, 1893.
Éducation de Prince, 1900.
L'autre Danger, 1902.
Oiseaux de Passage, 1904. (with Lucien Descaves.)
Les Éclaireuses, 1913.
La Chasse à l'homme, 1919.
La belle Angevine, 1922. (with André Rivoire.)
Bibliography.
Le Brun: Maurice Donnay.

4. **Émile Fabre.** (1870– .) Born at Metz. Present director of the Théâtre Français. His first play of consequence, L'Argent, 1895, was acted at the Théâtre Libre. A disciple of Brieux, Fabre has produced realistic plays of moralistic tendencies. Most of his dramas deal with greed for gold and contain a bitter indictment of society. His subordination of character to the movement of the play detracts, at times, from the artistic value of his work. Representative plays are:
L'Argent, 1895.
Le Bien d'autrui, 1897.
La Vie publique, 1902.
Les Ventres dorés, 1905.
La Maison d'argile, 1907.
Les Sauterelles, 1911.
Un grand Bourgeois, 1914.
Bibliography.
Sorel: Essais de psychologie dramatique.

III. THE MIRTHFUL COMEDY.

1. **Alexandre Bisson.** (1848–1911.) Born at Briouze. Author of more than 30 vaudevilles whose ingenious complexity of plots causes uproarious laughter and whose sole purpose is to amuse his audience. Well-known among his popular plays are:
Le Député de Bombignac, 1884.
Les Surprises du divorce, 1888. (with Antony Mars.)
La Famille Pont-Biquet, 1892.
Le Contrôleur des wagons-lits, 1898.
Les trois Anabaptistes, 1904. (with J. Berr de Turique.)

2. **Alfred Capus.** (1858–1922.) Born at Aix. Prominent journalist. Editor

of Le Figaro and Le Gaulois. Elected to French Academy 1914. Author of optimistic, clever, but superficial plays, noteworthy for their clarity of expression, ease, and naturalness, among which are:

Brignol et sa fille, 1895.
La Veine, 1901.
Notre Jeunesse, 1904.
L'Oiseau blessé, 1908.
L'Institut de beauté, 1913.
La Traversée, 1920.

Bibliography.

Quet: Alfred Capus.

3. **Georges Courteline (Georges Moinaux).** (1861– .) Born at Tours. Produced his first plays at the Théâtre Libre. Author of farces and light comedies of apparent superficiality but which, in some cases, reveal beneath the surface a keen observation and a penetrating psychology. Among his plays are:

Boubouroche, 1893.
Un Client sérieux, 1896.
L'Article 330. 1900.
Mentons bleus, 1906.

4. **Georges Feydeau.** (1862–1921.) Born at Paris. Writer of inconsequential, hilarious plays which owe their success to ingenious, rapidly moving plots, and witty dialogue. Among them are:

Champignol malgré lui, 1892.
Un Fil à la patte, 1894.
La Dame de chez Maxim, 1899.
Occupe-toi d'Amélie, 1908.
On purge Bébé, 1909.
Je n'trompe pas mon Mari, 1915.

5. **Pierre Wolff.** (1865– .) Born at Paris. His early works reveal the influence of the comédie rosse. Later plays display more gentle feeling and tenderness of sentiment. Although his plots lack originality, his plays are well constructed. Among them are:

Celles qu'on respecte, 1892.
Le Secret de Polichinelle, 1903.
L'Age d'aimer, 1905.
Les Marionettes, 1910.
Les Ailes brisées, 1921.

6. **Tristan Bernard.** (1866– .) Born at Besançon. Fertile writer of many ingenious plays containing an inexhaustible fund of good humor. His injection of an ironical, fatalistic attitude of resignation into his work heightens the comical effect. His plays are realistic, with simple themes, and are written in an easy, graceful, well-proportioned style. Representative plays are:

L'Anglais tel qu'on le parle, 1899.
Triplepatte, 1905. (with André Godfernaux.)
Le Danseur inconnu, 1909.

Le Costaud des Épinettes, 1910.
Le petit Café, 1911.
My love . . . Mon amour, 1922.

7. **Gaston Armand de Caillavet. (1869–1915.)**
Robert de Flers. (1872– .)
Caillavet born at Paris; Flers born at Pont-l'Évêque. Collaborators, since 1900, in writing plays adroit in plot and full of good humor, noteworthy for their clever dialogue. Representative plays are:
Les Travaux d'Hercule, 1901.
La Chance du mari, 1906.
Le Roi, 1908.
L'Habit vert, 1912.
Monsieur Bretonneau, 1914.

IV. THE SYMBOLISTIC DRAMA.

1. **Maurice Maeterlinck. (1862– .)**
(*a*) *Life and characteristics as dramatist.* Born at Ghent. Went to Paris 1886 to study law and there became intimate with Mallarmé and the symbolistic group. Returning to Belgium after his father's death he began writing short, imaginative, symbolistic tragedies, tinged with melancholy, almost static in action, full of imagery, and creating moods rather than definite impressions. With Monna Vanna, 1902, he developed movement of plot and greater definition in his pictures. Most of his plays depict mysterious beings clad in a cloak of mysticism. His style, simple, but rich in suggestion, is admirably adapted to transporting the reader from the actualities of life to the realms of fancy and imagination. Maeterlinck received the Nobel prize for literature in 1911. Mirbeau's early estimate of him as the Belgian Shakespeare was, however, premature.
(*b*) *Representative plays.*
La Princesse Maleine, 1889.
L'Intruse, 1890.
Les Aveugles, 1890.
Pelléas et Mélisande, 1893.
Monna Vanna, 1902.
L'Oiseau bleu, 1908.
Le Bourgmestre de Stilmonde, 1918.
(*c*) *Essays.* (Partial list.)
Le Trésor des humbles, 1896.
La Sagesse et la Destinée, 1898.
La Vie des abeilles, 1901.
La Mort, 1913.
Le Grand Secret, 1921.
(*d*) *Poems.*
Serres chaudes, 1889.
Douze Chansons, 1896.
(*e*) *Bibliography.*

Bithell: Life and Writings of Maurice Maeterlinck.
Buschmann: Maurice Maeterlinck, eine Studie.
Clark: Maurice Maeterlinck.
Harry: Maurice Maeterlinck.
Leneveu: Ibsen et Maeterlinck.
Rose: Maeterlinck's Symbolism.
Thomas: Maurice Maeterlinck.
Van Bever: Maurice Maeterlinck.

2. **Paul Claudel.** (1868– .) (Previously cited under twentieth century poetry.) Author of allegorical plays, medieval in spirit, mystic in appeal. Representative works are:
Tête d'or, 1891.
L'Otage, 1911.
L'Annonce faite à Marie, 1912.
Agamemnon, 1912.
Le Pain dur, 1918.
Les Choéphores d'Eschyle, 1920.

V. MISCELLANEOUS MINOR DRAMATISTS.

1. **Émile Bergerat.** (1845– .) Born at Paris. Writer of plays in prose and verse of poetic beauty but weak in dramatic technique. Among them are:
Le Nom, 1883.
La Nuit bergamasque, 1887.
Le Capitaine Fracasse, 1890.
La Fontaine de jouvence, 1906.

2. **Jean Aicard.** (1848–1921.) Born at Toulon. Author of poetic dramas, graceful in style, containing scenes of real beauty and pathos. Representative plays are:
Smilis, 1883.
Le Père Lebonnard, 1889.
Le Manteau du Roi, 1907.

3. **Maurice Bouchor.** (1855– .) Born at Paris. Author of plays in verse, religious in theme and medieval in spirit, among which are:
Tobie, 1889.
Noël, 1890.
La Dévotion à Saint André, 1892.
Les Mystères d'Eleusis, 1894.
Mystère de la Nativité, 1901.

4. **Léon Gandillot.** (1862– .) Born at Paris. Author of gay farces reminiscent of Labiche. Wrote one emotional drama, Vers l'amour, 1905, entirely different from the rest of his work. Representative plays are:
Les Femmes collantes, 1887.
Le gros Lot, 1890.
Bonheur à quatre, 1891.
La Tortue, 1896.

5. **Abel Hermant.** (1862– .) Born at Paris. Author of realistic plays which reveal power of observation but lack depth. Among them are:
   La Meute, 1896.
   L'Empreinte, 1900.
   Sylvie ou la Curieuse d'amour, 1900.
   Monsieur de Courpière, 1907.
   La Semaine folle, 1913.

6. **Jules Renard.** (1864–1910.) (Previously cited under the novel in the twentieth century.) Writer of plays in which precision of detail renders the characters very true to life. Representative plays are:
   Le Plaisir de rompre, 1897.
   Poil de Carotte, 1900.
   Monsieur Vernet, 1903.
   Huit jours à la campagne, 1906.

7. **Miguel Zamacoïs.** (1866– .) Born at Louveciennes. Author of graceful plays in verse reminiscent of Banville, but lacking the latter's perfection of form. Representative plays are:
   Le Gigolo, 1905.
   Les Bouffons, 1907.
   La Fleur merveilleuse, 1910.

8. **Paul Gavault.** (1867– .) Author of adroit but inconsequential plays among which are:
   La Belle de New York, 1903.
   La petite Chocolatière, 1909.
   Le Mannequin, 1914.
   Ma Tante d'Honfleur, 1914.

9. **Henry Kistemaeckers.** (1872– .) Writer of pseudo-psychological plays the success of which is due to the author's knowledge of stage-craft. Representative plays are:
   La Blessure, 1900.
   Le Marchand de bonheur, 1910.
   La Flambée, 1912.
   L'Embuscade, 1913.

10. **André Rivoire.** (1872– .) Author of delightful, poetical fantasies of a grace and charm reminiscent of Musset. Representative plays are:
    Peur de souffrir, 1899.
    Il était une Bergère, 1905.
    Le bon Roi Dagobert, 1908.
    Le Sourire du faune, 1919.

11. **Paul-Hyacinthe Loyson.** (1873 .) Born at Geneva. Author of psychological and moralistic plays in which sense of duty is a frequent theme. Representative plays are:
    L'Évangile du sang, 1902.
    Le Droit des vierges, 1904.
    Les Ames ennemies, 1907.

L'Apôtre, 1911.

12. **Francis de Croisset (Francis Wiener).** (1877– .) Born at Brussels. Author of plays in prose and verse which are optimistic in tone and possess great charm and delicacy. Representative plays are:
    Chérubin, 1901.
    Le Paon, 1904.
    Le Bonheur, mesdames, 1905.
    Le Feu du voisin, 1910.
    Le Cœur dispose, 1912.
    L'Épervier, 1914.

13. **Paul Géraldy.** (1885– .) Poet and dramatist. Author of plays of domestic life among which are:
    Les Noces d'Argent, 1917.
    Aimer, 1921.

14. **Sacha Guitry.** (1885– .) Fertile and versatile author of vivacious comedies remarkable for their cynical observation, sparkling dialogue, and variety and originality of theme. Representative plays are:
    La Clef, 1907.
    Un beau Mariage, 1911.
    La Prise de Berg-op-Zoom, 1912.

Guitry has been successful also in plays based upon lives of celebrities, among which are:
    Jean de La Fontaine, 1916.
    Pasteur, 1917.
    Deburau, 1918.

VI. BIBLIOGRAPHY OF THE DRAMA IN THE TWENTIETH CENTURY.

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CRITICISM AND PHILOSOPHY IN THE TWENTIETH CENTURY

I. REMY DE GOURMONT. (1858–1915.)

Born at Bazoches-en-Houlme. Poet, critic, novelist. His most permanent work of criticism is his

Promenades littéraires, 1904–1913.

Bibliography.

Querlon: Remi de Gourmont.

II. HENRI BERGSON. (1859– .)

Born at Paris. Transcendental philosopher who denies the supremacy of science and bases his philosophy upon vitalism (élan vital) and intuitionism, following the dictates of instinct rather than those of the intellect. His best known works are:

Essai sur les données immédiates de la conscience, 1889.
Matière et mémoire, 1896.
L'Évolution créatrice, 1907.
L'Énergie spirituelle, 1919.

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Farges: La Philosophie de M. Bergson.
Gillouin: La Philosophie de M. Henri Bergson.
Maritain: La Philosophie Bergsonienne; études critiques.
Le Roy: Une philosophie nouvelle, Henri Bergson.

III. ROMAIN ROLLAND. (1866– .)

Born at Clamecy, Burgundy. Studied at École Normale, Paris. Professor of History of Music at the Sorbonne, 1903–1910. His sincere but ill-timed denunciation of nationalism at the outbreak of the World War forced his retirement to Switzerland. Rolland is imbued with internationalism. His ten volume novel, Jean-Christophe, 1904–1912, is remarkable for its charming grace, its excellent character studies, and its panorama of contemporary life as the author visualizes it. Among his works of criticism are:

Vie de Beethoven, 1903.
Vie de Michel-Ange, 1906.
Musiciens d'aujourd'hui, 1908.
Vie de Tolstoi, 1911.

Bibliography.

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Zweig: Romain Rolland. English translation by Eden and Cedar Paul.

IV. CHARLES MAURRAS. (1868– .)

Born at Martigues. Studied at Aix-en-Provence. After receiving his baccalaureate he went to Paris and devoted himself to the study of English, Italian, and ancient literatures. Soon attracted attention by articles written for La Cocarde, La Revue Encyclopédique Larousse, and La Gazette de France. He is a disciple of Nisard and Saint-Marc Girardin in his classical, dogmatic standards of criticism of authors. Much of his work has never been published in book form. Representative works are:

L'Idée de la Décentralisation, 1898.
L'Avenir de l'Intelligence, 1905.
L'Action Française et la Religion Catholique, 1913.
Les trois Aspects du Président Wilson, 1920.

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